

EXCLUSIVE READERS' OFFER INSIDE

Australian Bear Creations

5

Creative
Patterns

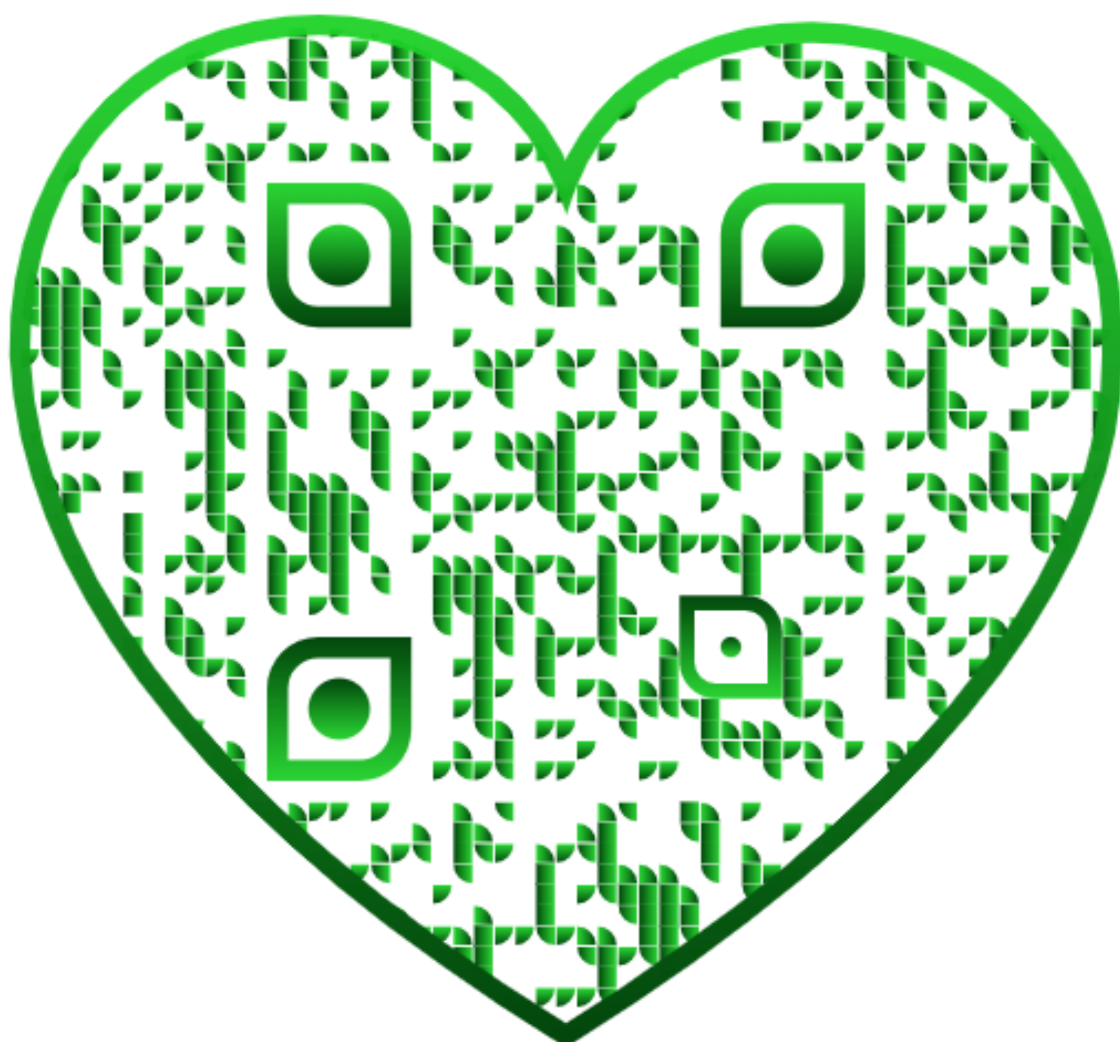
Heaps of
tips and
techniques

Plus

- All the latest news and ideas
- Easy step-by-step instructions

PROJECTS • COLLECTIONS • PROFILES

Print Post Approved 244 195/00054



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Bear news

DAVID JONES – SUPPORTING TEDDY BEARS AND THE COUNTRY FOR 170 YEARS!

David Jones is known to many Australians for its wonderful array of stock and commitment to providing a wonderful shopping experience and they are about to celebrate a landmark year by releasing another collectable mohair bear. I have included their full press release below as I found the history of the store fascinating and this bear embodies this story.

PRESS RELEASE

Just 50 years after the founding of the first colony, Mr David Jones, a welsh-born immigrant, opened a ‘large and commodious premises’ on the corner of George and Barrack Streets on 24th May 1838 Sydney. It was from this point that David Jones was born

His Mission: to sell “ the best and



most exclusive goods” and carry “a stock that embraces the everyday wants of mankind at large”

From the point of opening the small store prospered. It’s location on the main artery of the new town was a brilliant choice. David Jones and Co. received patronage from not only the Sydney gentry, but also the country settlers. They flocked to the store to buy buckskins, gingham, waistcoat fabrics, silks, and cotton tick.

On his return home from Travel in Europe Edward Jones, Mr Jones’ son brought back to Sydney new ideas in retailing, including the European concept of a “department store”

By 1887 in a newly built George St Store (which boasted the cities first hydraulic lift) the business had expanded to include furniture and furnishings and David Jones’ mail order dept which sent parcels all over the country.

In the 1920’s David Jones Ltd now a publicly listed company. Announced plans to build another city store. A block of land had been purchased on Market

St between Elizabeth and Castlereagh. The move was considered madness by many as the area was so remote from the city’s retail Centre

The Elizabeth St store opened in 1927, this grand department store, which remains the flagship of the company, to this day, single handedly moved the hub of Sydney’s retail to Hyde Park.

Mr David Jones’ vision to stock the most prestigious brands and products from all over the world is still reflected in the company’s current brand portfolio reflected in stores today.

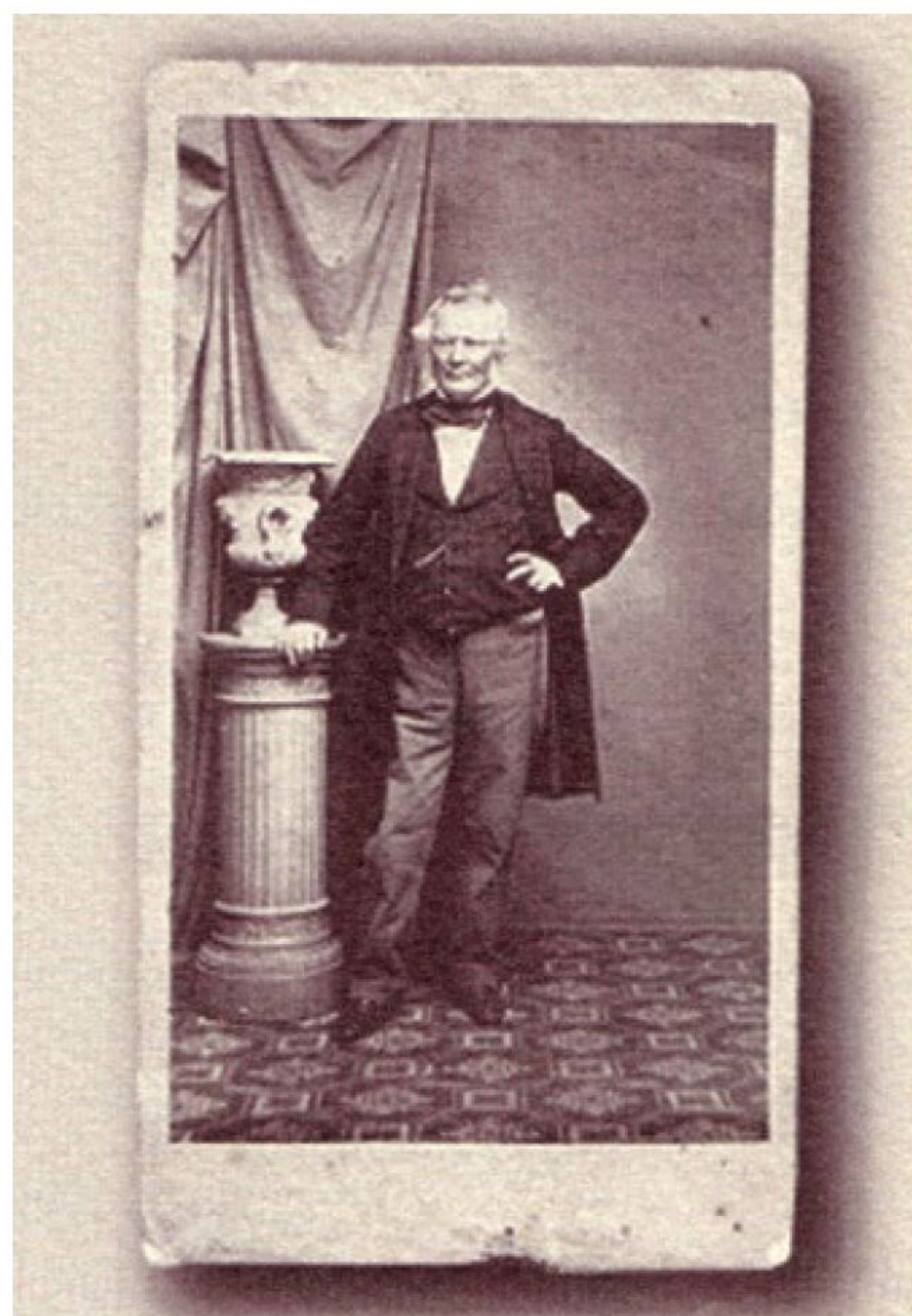
To Celebrate David Jones’ 170th year in 2008, David Jones will release a limited exclusive Australian handmade Mohair Bear ‘David Jnr’ by Australian Bear Artist Lexie Haworth. ‘David Jnr’ will be available to order from May for \$799 from Selected David Jones stores.

Don’t miss out to your chance to own a piece of Australian History.

David Jnr Bear available at: Elizabeth St (NSW) 02 9266 5544, Bourke St Mall (VIC) 03 9643 2222, Hay St Mall (WA) 08 9210 4000, Queensplaza (QLD) 07 3243 9000, Rundle Mall (SA) 08 8305 3000

David Jones also released a small bear named Grace in support of the Breast Cancer Foundation. She has a signature platinum coat and a pink nose and costs \$29.95, all proceeds going to support the National Breast Cancer Foundation to fund research.

There is no other department store that supports Teddy Bears like David Jones!

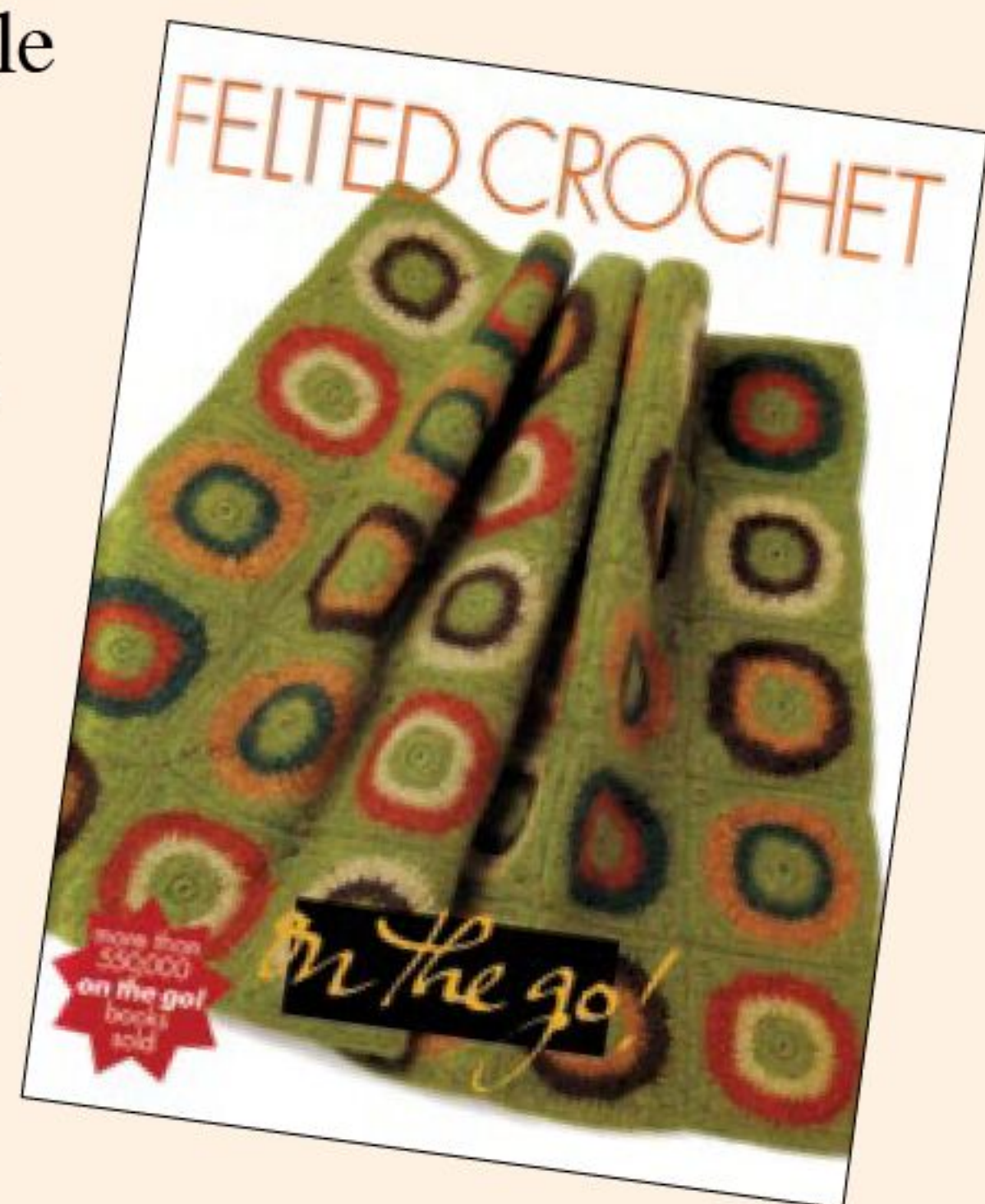


BOOK REVIEWS

FELTED CROCHET ON THE GO

ISBN -13: 978-1-933027-40-1

If you have a love of crochet and find felting fun this book offers some great small ideas to add embellishments and fun ideas to your bear making. A penguin toy is sweet and there are scarves, totes and baskets to present your bear in and with. This book offers simple fun with craft for both young and old.

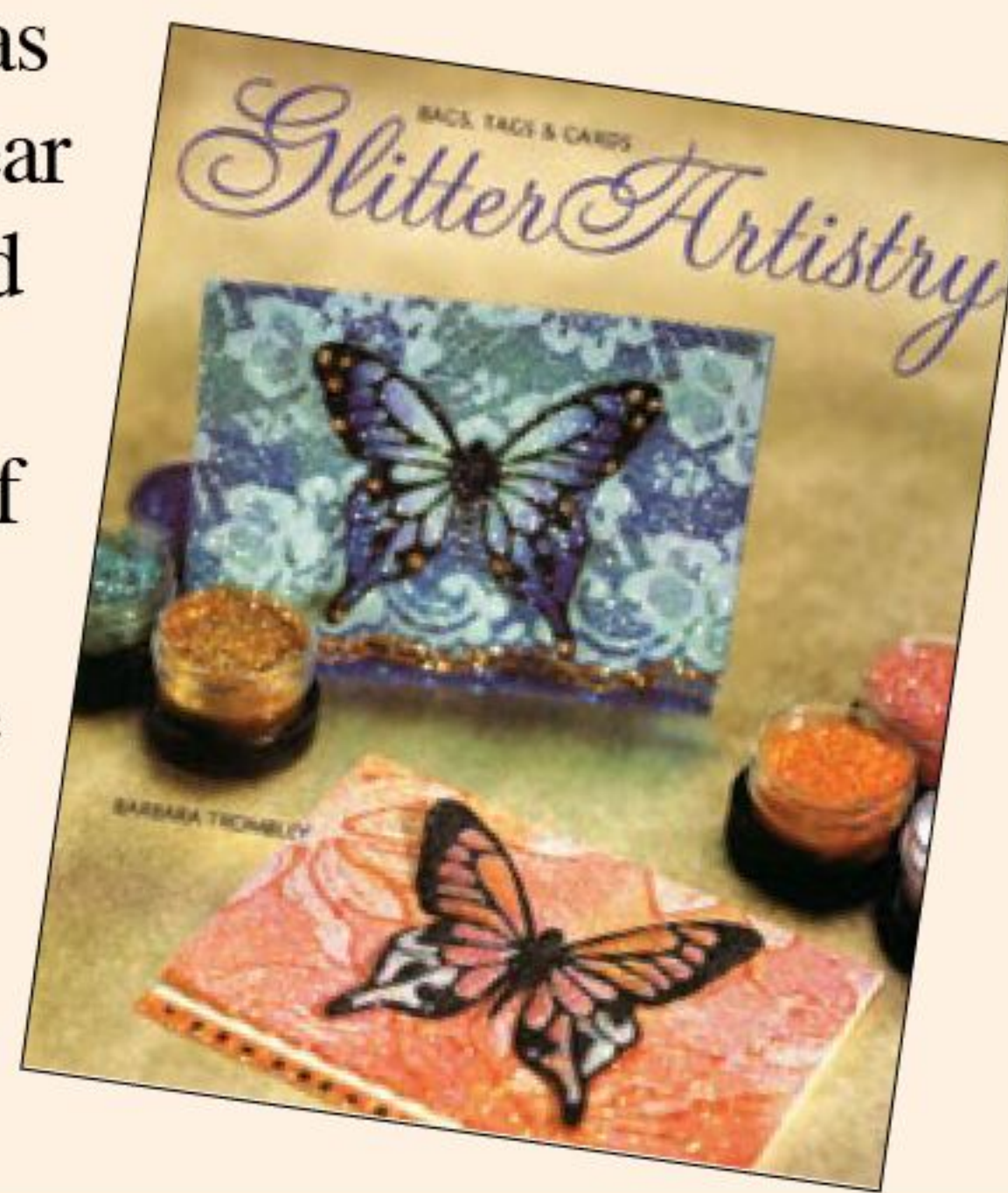


GLITTER ARTISTRY – BAGS TAGS AND CARDS

Barbara Trombley

ISBN-13: 978-1-60059-215-7

The stunning butterfly on the cover of this book says it all for bear artists. The wonderful butterfly could be done on lace or other fabric and with a bit of tweaking would make stunning fairy wings for teddy bears. Some craft skill and imagination would be needed to transfer the ideas to be used in bear craft but I found some of the ideas yummy. If nothing else I may have some of the best swing tags ever seen.

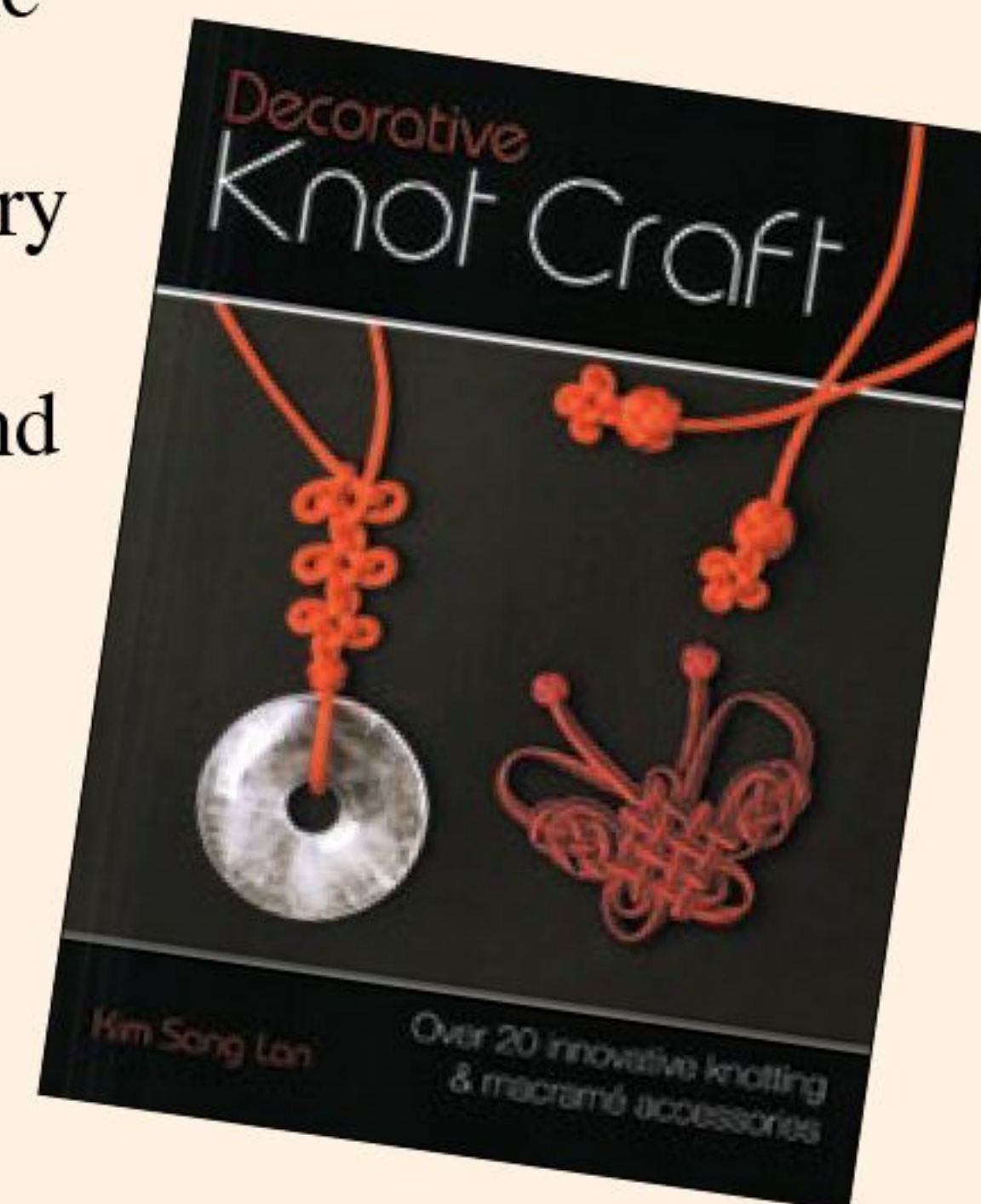


DECORATIVE KNOT CRAFT

Kim Sang Lan

ISBN – 13: 978-0-7153-2922-1

You've just finished the perfect bear for that competition, gift or special occasion but you need a finishing touch and you have fifteen minutes to do it. Reach for this book and some good cord with each hand. With over 20 fantastic and distinctive knotted jewellery projects you are bound to find something that suits your new bear perfectly.



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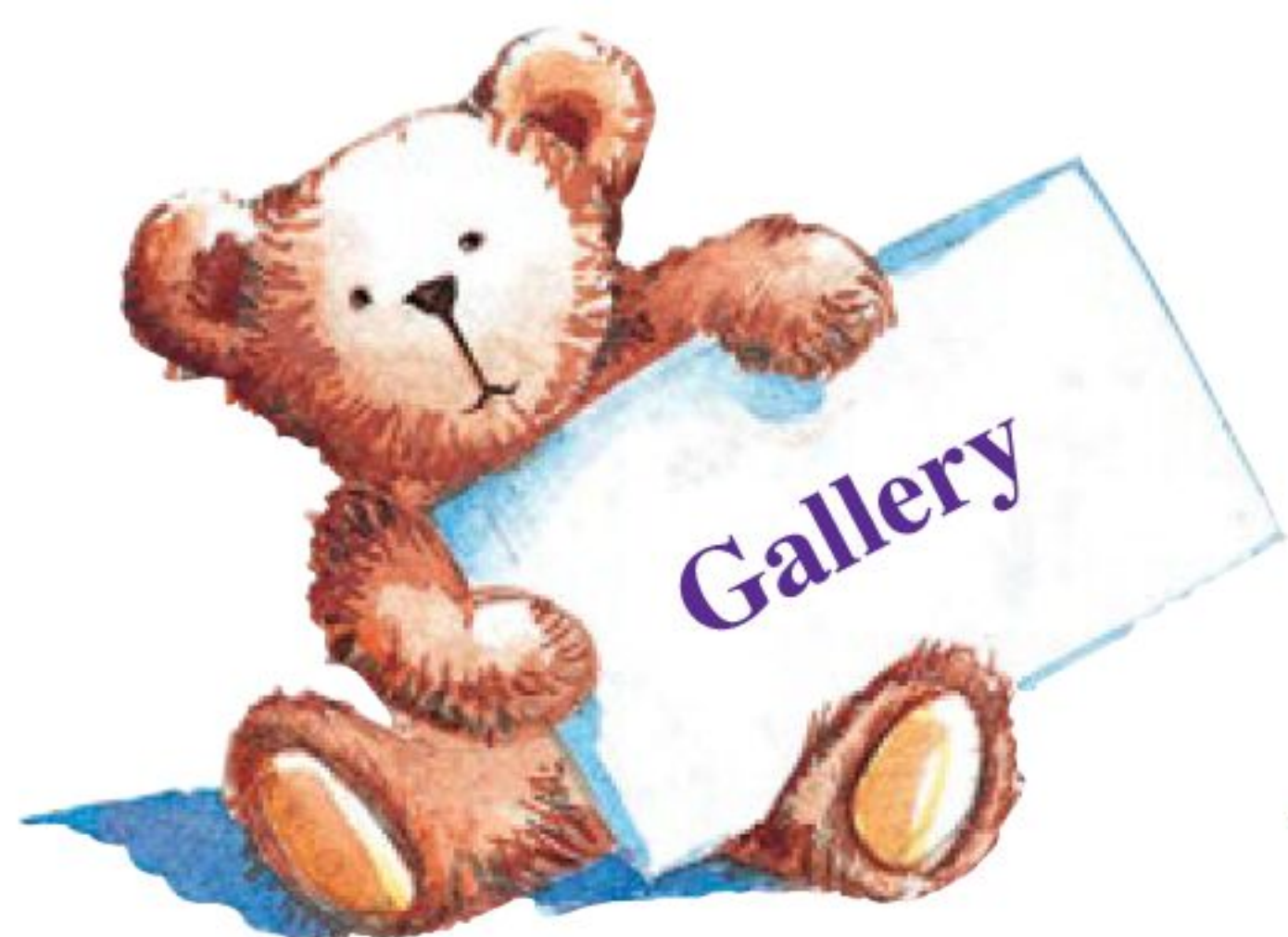
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Bear Gallery

Welcome to the all new bear gallery. This new gallery will excite designers and collectors alike. Each issue designers will advertise their favourite bears for sale and you can contact the designer and buy a bear to start, or add to, your very own bear collection.



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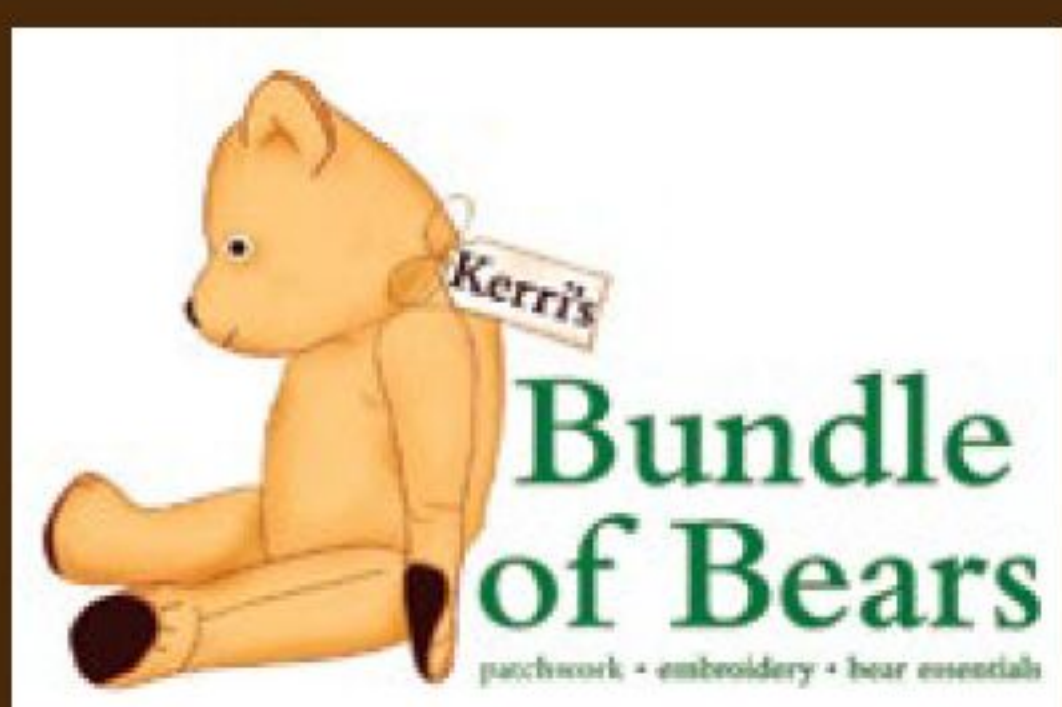
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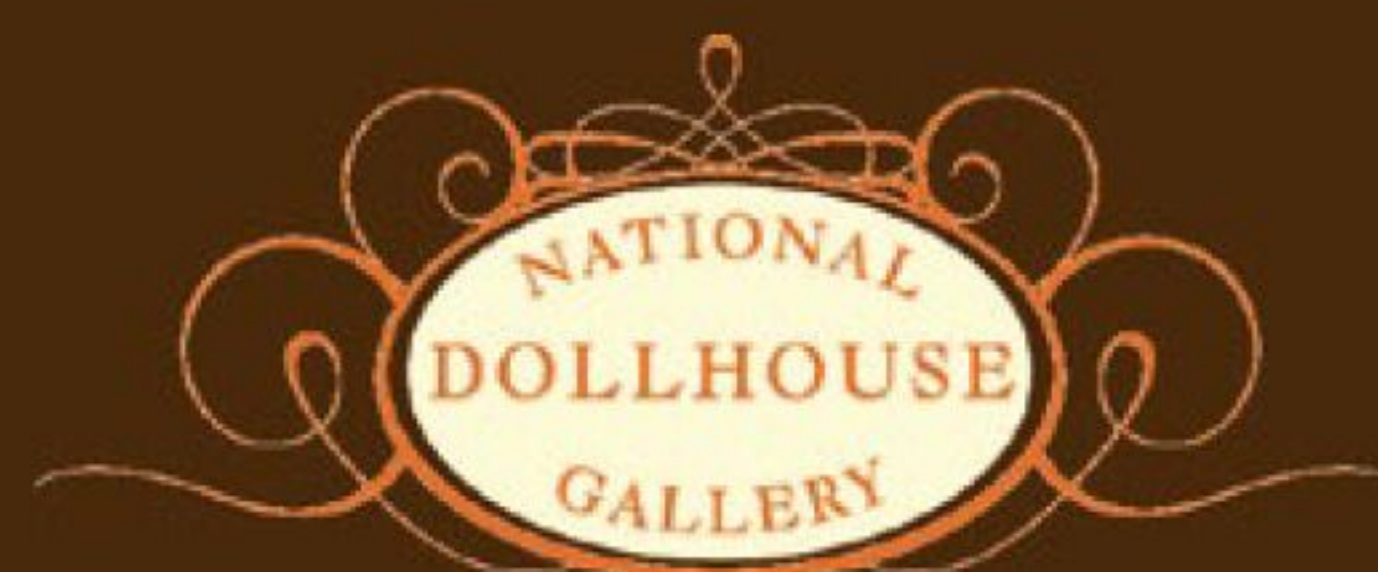
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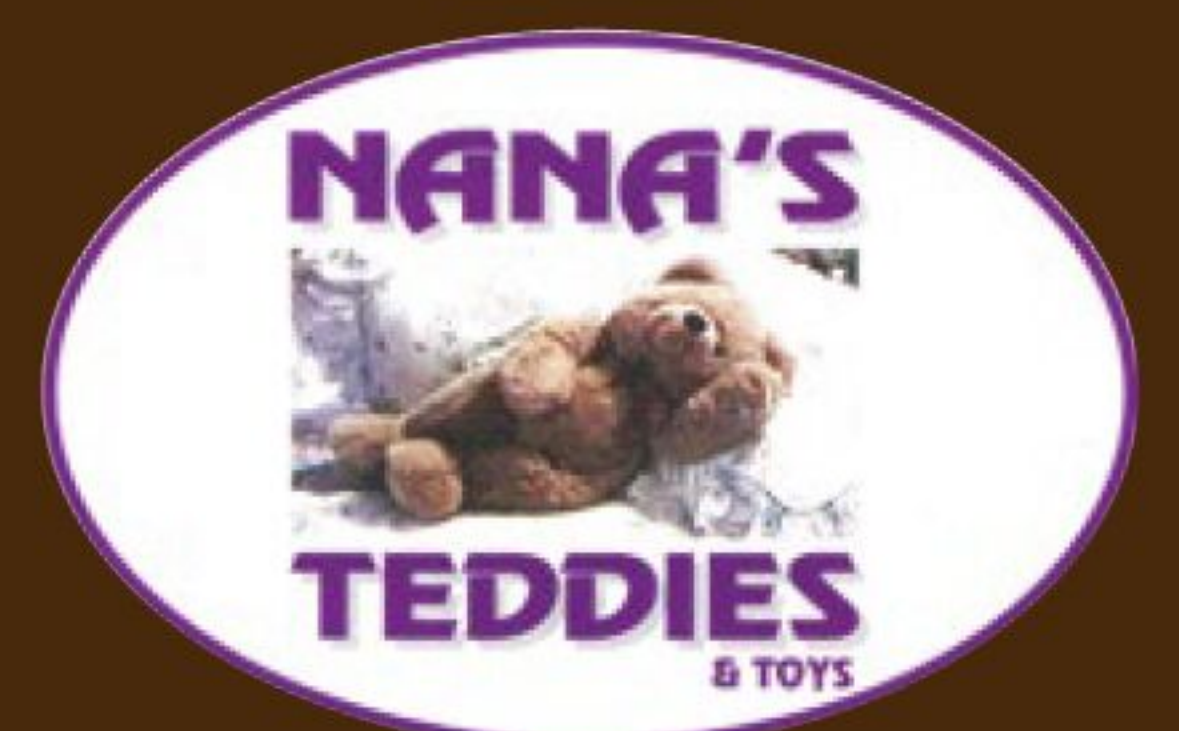
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Meredith

An aged bear designed by Lexie Haworth of Bears of Haworth Cottage and named for a special collector.

MATERIALS

- 1/3 metre sparse mohair
- 15cm x 25cm piece of old leather for the paw and foot pads
- 55mm disc set - 10 discs, 5 screws, 5 locknuts, 10 washers
- 12mm black glass or shoe button eyes
- 5 ply DMC Perle thread for nose
- Approximately 500 grams of polyester stuffing
- 350 grams of pellets (optional)
- Small roll of waxed thread or dental floss
- Sewing thread to match mohair
- Felt pen and cardboard for the pattern
- 1 safety razor
- 1 bottle of Parisian essence
- Cotton wool balls and rubber glove
- Vintage baby clothes (optional)
- Ribbon or lace for head
- Large round headed pins
- Long doll or mattress needle
- Small sharp pointed scissors
- Awl for making holes (optional)
- Ring spanner and screw driver for lock nuts
- Medium stuffing stick
- Wire bear making brush

Finished size – 40cm (16 in)

PREPARATION

Before starting your bear, review your pattern, read the instructions and then cut and paste the pattern pieces onto a sheet of cardboard and cut out.

CUTTING OUT

Determine the lay of the fabric and with the wrong side facing up, position pieces on the fabric with the arrows following the lay of the fur. Using a fine tipped felt pen trace around the pattern pieces remembering to reverse the relevant pieces as directed. Don't forget to mark the joint hole positions. Check all pieces are traced correctly

before cutting out. Using sharp pointed scissors cut out, small snips at a time. This helps to avoid cutting through the pile. Trace and cut out the foot and paw pads from your chosen fabric.

SEWING

I have included a 1cm seam allowance in the pattern. When pinning the matching pieces together use large round headed pins. I have always sewn my seams twice but this is optional.

HEAD

Sew darts in side of head pieces first. Pin and sew centre front seam under





chin A to B. Then pin and sew head gusset to sides A to C leaving an opening where marked on pattern on one side only (N to O). After the head is sewn, using a strong waxed thread run a gathering stitch around the base of the neck, draw up and secure but leave enough room to push the head screw through later. Turn right side out.

ARMS

Before pinning the two arm pieces together sew the paw pad on to the inside arm piece, then pin the two pieces together and sew leaving an opening between D and E as marked on pattern. Repeat for other arm.

LEGS

Pin the two leg pieces together then sew from F to G and then H to I leaving the opening as marked on the pattern (F to H) for stuffing later. Pin the foot pad into place as follows. Match the pad centre notch G to the centre front seam of the foot G and the pad centre I to the rear seam of the foot I. Sew pad in. You may find it easier to sew the pad in by hand if you are not very experienced on the sewing machine. Make sure you sew very firmly though if you are stitching it by hand. This is probably the most difficult part of sewing your bear so take your time. There is nothing more frustrating than a bear with odd shaped feet. Repeat for other leg.

BODY

Before sewing the body pieces together, sew the darts at the top and bottom of each piece. Then pin them together making sure the darts on each piece are matched perfectly. Sew from J to K and then from L to M leaving a small space at the top where the darts come together for the head screw and leaving a space from J to M as marked on the pattern.

EARS

Match in pairs. Pin together and sew around the curve leaving the bottom of the ear open. Turn

to right side out. Turn the raw edges on the bottom up $\frac{1}{2}$ cm and oversew together with waxed thread pulling firmly to cup the ear. Don't cut the thread. Leave long thread for sewing ear to head. Repeat for other ear.

ASSEMBLING THE BODY

Place a washer then a disc onto screw. Then place disc and screw into head through opening out through the bottom of the head and then through hole at top of body. Place a disc on the screw, then a washer, following with a lock nut. Finger tighten lock nut onto end of screw and then continue to tighten until firm using a ring spanner on lock nut while holding head of screw with a screw driver.

ARMS AND LEGS

Make holes with awl or pointed scissors at joint marks on INNER arms and legs and on the body. Follow with same procedure as attaching the head. Make sure all joints are firm because they will loosen a little after time.

STUFFING HEAD

Using small wads of stuffing start in the nose area. This must be stuffed very firmly or you will have a lot of difficulty embroidering the nose later on. Then continue stuffing the head, moulding the shape as you go. The head should be stuffed very firmly. When finished close the opening with ladder stitch using a fine waxed thread. You can now trim the muzzle using the photo of my bear as a guide.

ARMS AND LEGS

Using small wads of stuffing at a time, stuff the paws firmly making sure there are no dimples around the edges. When the paw is finished, continue stuffing the arm until complete, making sure the joint area is firmly stuffed. Again using small wads of stuffing, stuff the feet firmly checking that each foot matches the other. The feet should be very firm and even. Remember when your bear is sitting down, the feet will constantly be in view. When you are satisfied with the feet continue stuffing legs, again remembering to stuff firmly around the joint area. When finished close all seams with ladder stitch using waxed thread or dental floss.

Sew on some claws to the bear if you like (this is optional but I like to sew them on an old bear and then snip a few through to make it look as if they have worn off with age). Just thread a doll needle with some black Perle thread and sew them on with a large stitch. I usually put five on each paw and foot.

EYES

If using glass or shoe button eyes, make sure you position them correctly using photos as a guide.

Make a small eye in each eye position. Thread a double length of waxed thread through the loop at the back of the eye and then thread ends onto a long doll or mattress needle. Push the needle into the head through the eye hole and then out at the centre base of the neck just above the disc.



Repeat the procedure for the other eye making sure you exit the thread as close as possible to the other. It helps to have someone push the eyes in firmly while you pull and tie the threads together. This will prevent the eyes breaking and also help to set them in deeply. Tie them in a double reef knot and then thread the ends back through the head and out again. Pull tightly and snip off. The thread ends will then disappear into the head.

EARS

The position of the ears can change the look of your bear considerably so experiment until you find the position as close to the photo of the bear as you can. Pin the ears firmly into place then ladder stitch onto head firmly using the waxed thread that you have sewn the bottom of the ear with.

NOSE

A well balanced, even stitched nose is essential for the overall appearance of the bear. It can be a little difficult so

take your time. It is often helpful to cut out a small template in felt and stick it onto the area where the nose is to be sewn. Let the glue dry hard. Begin in the centre and then work out to the side using a large satin stitch. Make sure they are even and don't pull them too tightly. When finished complete the other side to match. Then sew the mouth. Use the photo of the bear as a guide.

BODY

Stuff firmly around the neck, lower part of the body and then around the arm and leg joint areas. When you are happy with the feel, close back opening with ladder stitch using waxed thread. If you decide to use pellets in the tummy, put them inside an old stocking and tie off with a knot before inserting them into the lower tummy. This makes handling them much easier.

Your teddy is now finished and it is time to age him or her.



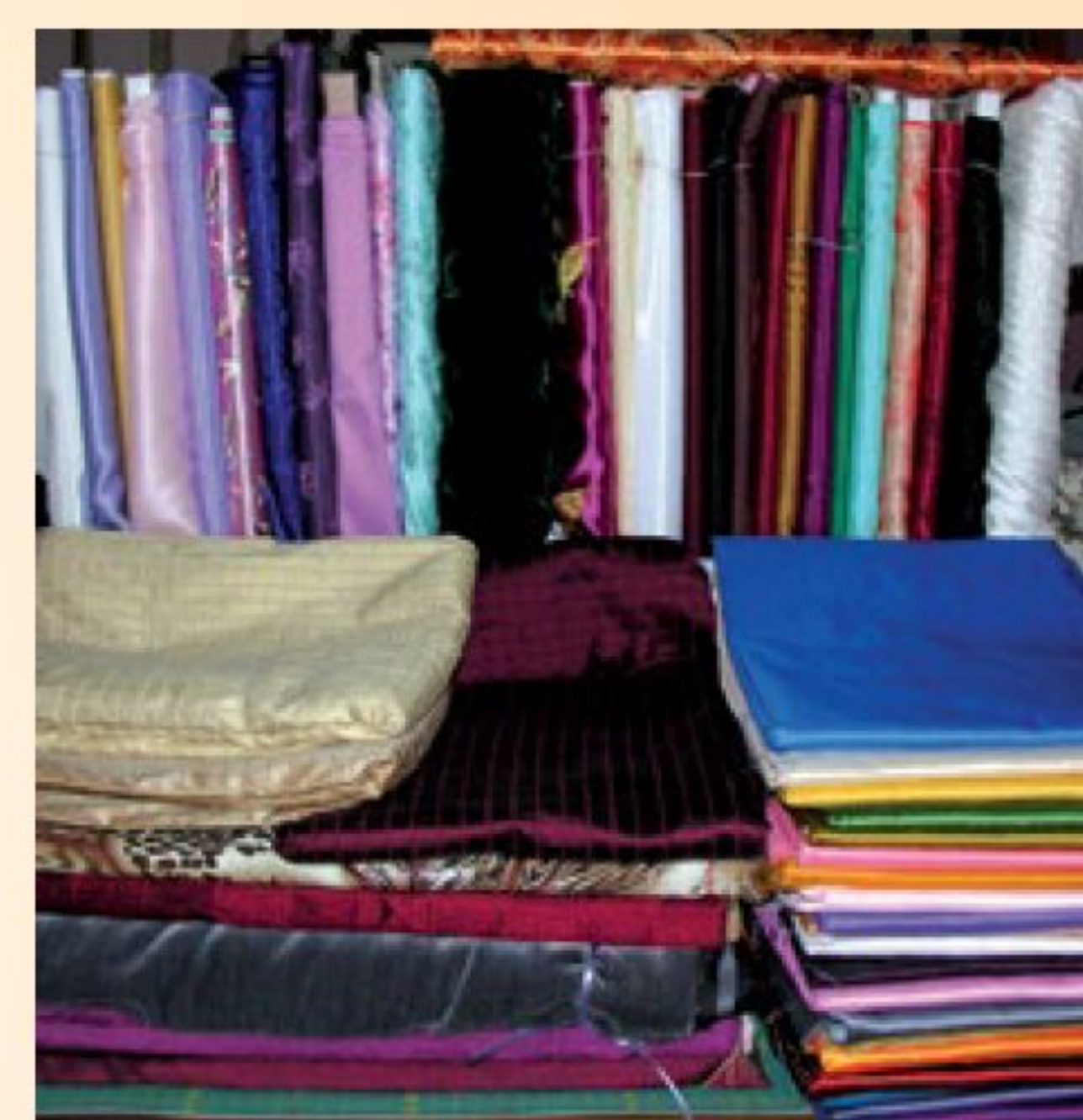
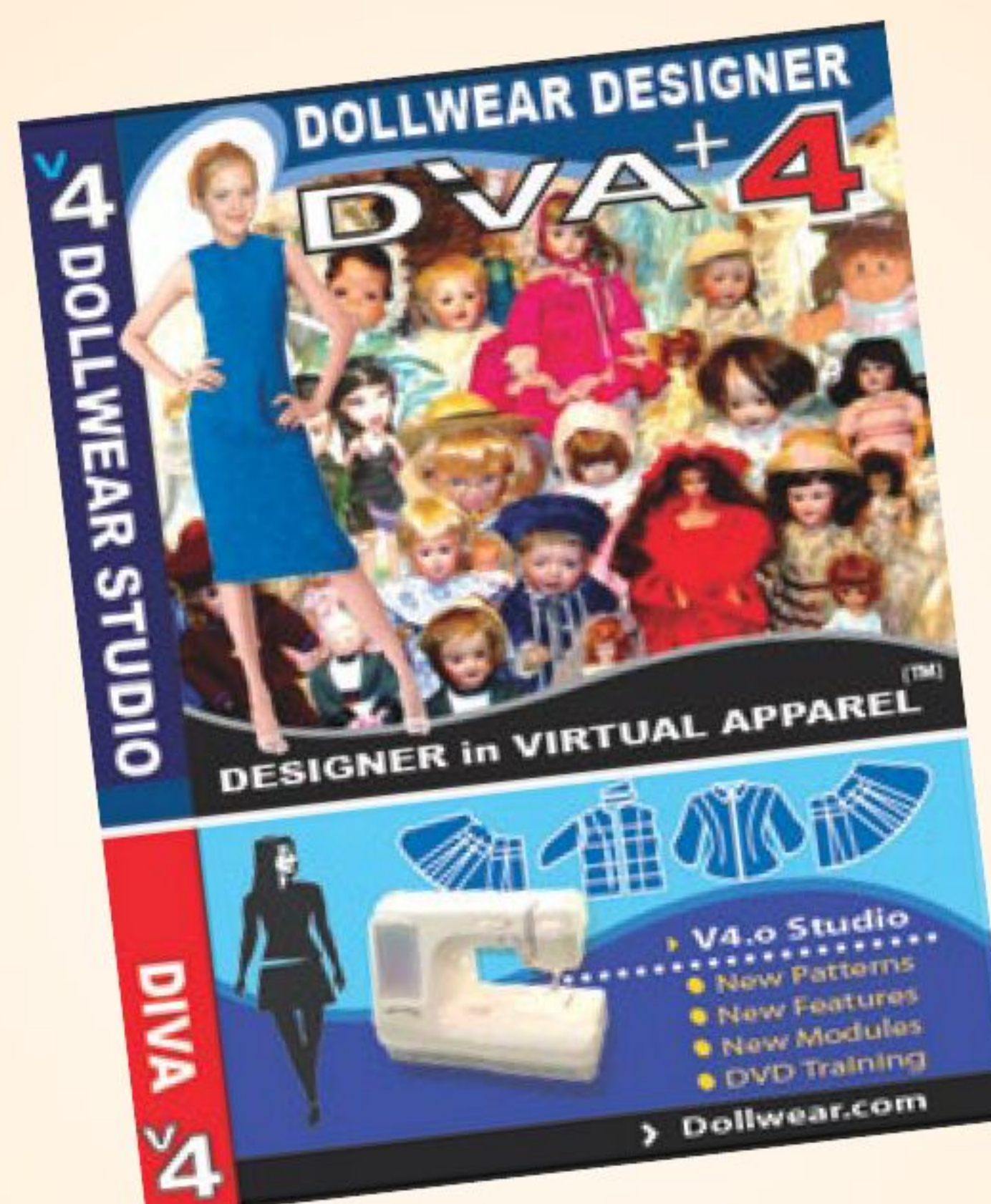
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AGING TEDDY

There are two kinds of aged teddies. One is filled with excelsior (wood wool) and is aged in a way to look very real. This is quite an involved and time consuming process. The other kind is a made in the usual way, such as this one and then lightly aged to give the general appearance of an old bear.

This is the kind of bear we are making.

Take a pair of scissors and cut away some of the fur in various places over the body. I like to remove it in places where normal wear would occur over the years as a child plays with him. For example, around the lower arms, just above the feet, on the tummy and the back of the head, also a little on the inside of the ears and on his hump at the top of his back. Not too much though. When you have done this, take a safety razor and gently shave the tufts that are left. If you own an old mohair

bear have a look at how he has worn and try to replicate that. I always like to take some fur away from the snout also.

When you have done this tip some Parisian essence into a bowl and add some very hot water (about three teaspoons of essence to a cup of water). Using some cotton wool, dip it into the mixture and then rub into the areas that you have aged, especially around the snout. Don't worry if it appears to be too strong because it can be rubbed lighter again using a clean dampened cloth.

When you are happy with the look of your bear place him/her in front of a heater for about half an hour. The heat will help set the colour as well as dry the bear. You can put it in the sun but a heater is better, especially a blow heater. After drying you can then sew a few little pretend repair stitches with the black thread. Don't overdo it though. I like to sew a few

down the front of the tummy and on the corner of one of the ears. I like to cut a few stitches in the nose too but this is optional.

After you have finished, give your bear a nice brush and then dress him or her in some vintage baby clothes. I have used an old knitted jacket for this one. You can age the clothes in some tea. Just make up a mixture using tea bags and boiling water. Make the tea solution quite strong. Soak the clothes in it for about 30 minutes and then rinse until clear and dry.

When teddy is finished give him/her a good hug to say welcome to the world and start on your next one.

Lexie Haworth of The Bears of Haworth Cottage can be contacted on:
Address: 7 Walsh Crescent, North Nowra, NSW 2541.
Ph: 02 4421 6699
Web: www.bearshaworthcottage.com 🐻

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Rosemary

A demure little lady designed by Sharon Hale of Shaz Bears.

MATERIALS

- Mohair – 1/4 m
- Paw Pads – 25cm x 25cm ultra suede
- Eyes – 8mm glass eyes
- Joints – 6 x 35mm (head and legs), 4 x 30mm (arms), 4 x screws and lock-nuts, 1 split-pin for head, 10 washers to suit screws and split-pin
- Nose – 5 or 8 ply DMC perle thread
- Waxed thread or sinew
- Stuffing – Dacron, glass or plastic beads (optional to weight bear)
- Gutermann sewing cotton
- Awl to make joint holes
- Cotter pin turner
- Fine felt tip pen
- Large doll needle
- Pliers
- Screw driver
- Sewing needle
- Sharp pointed scissors
- Spanner
- Stuffing stick
- Wire fur brush

Finished size – 35cm (10in)

CUTTING OUT THE PATTERN

Accurately trace the pattern onto cardboard. This makes it easier to trace onto the fur. Place the hair (Mohair face down) onto a flat surface. Check the lay of the fabric pile, and place the pattern onto the fabric. Make sure the smooth stroke of the fur pile runs in the direction shown by the arrows on the pattern. Trace around the pattern pieces with a permanent marking pen, marking joints and openings etc. Be sure to reverse the pieces (left to right) where indicated. Cut out your pieces with small sharp pointed scissors. Take small snips trying only to cut the backing of the fabric and not the pile.

SEWING

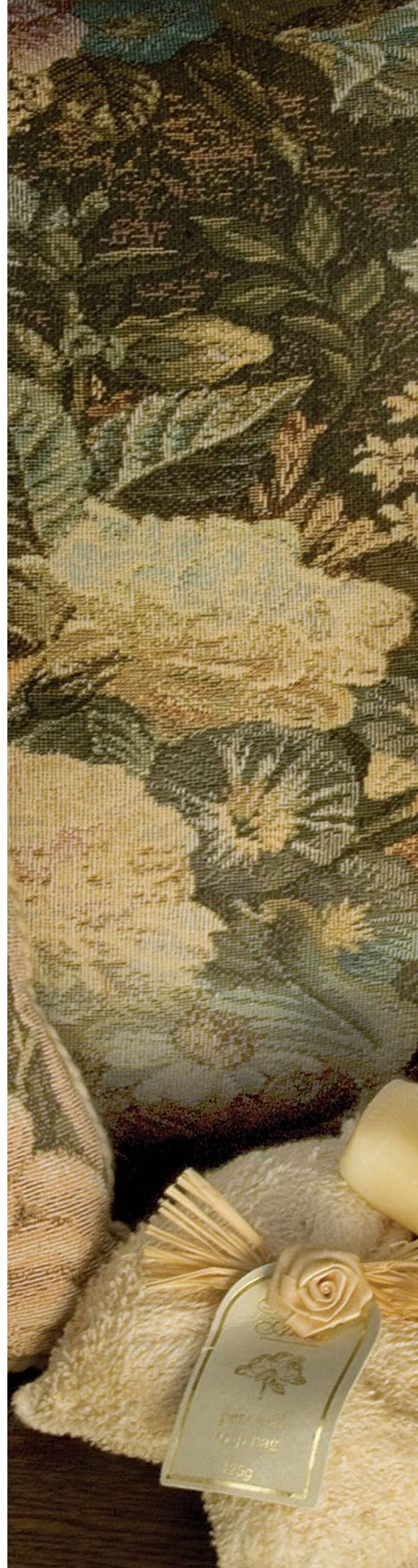
A seam allowance has been included in your pattern.

Sew up using double thread and backstitch, pushing in any fur which may be sticking out. Keep stitches tight and small.

HEAD

There should be two pieces for the sides of the head (one cut in reverse) and one gusset. Place the side head pieces together, fur side in and stitch from A to B. Then open out and insert the gusset matching the two “A’s”.

Sew one side from A to C and then the other side from A to D.





EARS

Place the matching ear pieces together, right sides facing. Stitch around the curved edge leaving the lower edges open. Turn right side out. Oversew both edges together. Repeat with other ear.

BODY

Stitch all the way around, right sides facing, leaving openings where indicated.

LEGS

Place the matching pieces together, fur facing in, then backstitch from A to B. Leave the back open then stitch C to D. Leave the bottom open to put in suede paw pad. Match D and A on pad to D and A on the leg. Stitch around using small backstitches, making sure the stitches are even as it will show. Leave open where indicated for jointing and stuffing.

ARMS

Sew paw pad piece to inner arm piece matching A and B. Then sew the outer arm piece to the inner piece (paw pad



now already attached). Leave openings where indicated.

STUFFING AND JOINING

Head and face: Stuff the head firmly with the stuffing, moulding the head as you go, making sure that you retain the pattern shape. Taking one of the discs, split pins and washers, place washer over split pin then through disc as indicated in diagram (1). The next step is to place the split pin, washer and disc inside the head. Run a gathering stitch around the neck opening with a strong cotton. Pull this in tight and tie together securely. The open end of the split pin will be left sticking out of the base of the head as in diagram (2).

Eyes: Using a long piece of sinew, thread through the wire loop of the eye and close the loop with pliers. Now thread the two end pieces of sinew through the doll needle. Push the needle through the head at the eye position just inside the seam and bring out through the back of the head near

Bearz by Ilzé



Draggi
Size: 17cm

PATTERN (\$15 excl p&p): Includes full instructions booklet.

KIT (\$56 excl p&p): Pattern, Mohair, Ultrasuede, glass eyes, nose thread and joint-set (Stuffing & threads are not included in the kit).

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Web: www.winsomeandwild.com

the base of the neck. Repeat with the other eye, ending in approximately the same position. Tie the two ends of the cotton together tightly then finish off securing it around the pin by winding a couple of times.

Nose and Mouth: Trim the fur pile below the area where the nose is to be stitched. Embroider the nose with Perle cotton using a close, even, satin stitch. Embroider the mouth as shown below in diagram (3). Starting at position 1, go in at position 2. From position 2 come out at position 3 looping cotton over needle finishing at position 4.

Ears: Pin onto head in desired position. The middle of the head seam should be in line with the middle of the ear. Using ladder stitch, attach the ear onto the head. Sew corner to corner (C to D) then ladder stitch at the back of the ear.

ASSEMBLING THE BODY

Insert the split pin which is protruding out of the head through the top of the body, wiggling it through. Place a disc

over the split pin (inside the body), and with small pliers wind down one side of the pin then the other.

Place a washer and then a disc on a screw and insert these into the arms and legs. Push the screws through the body and jointing marks; you will need to use an awl to open the fabric. Place another disc and washer on the screw in the body and then finish with the locknut. Tighten each joint evenly. Then stuff arms, legs and body and close openings using ladder stitch.

DRESSING THE BEAR

To make the bear look old you can put some cotton lace into boiling tea and dye it. Wrap around her shoulders fastened with a beautiful diamante. Also add some flowers to her ear and maybe put a simple calico dress underneath.

*Sharon Hale of Shaz Bears can be contacted at: Ph: (03) 9807 7494
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Small and Quirky

This collector likes her bears small and odd.



This bear collection doesn't take up much room at all and most visitors to the house stand in wonder. "I'm not sure if they are stunned by the size or just how unusual some of my collection is," laughs the owner.

"I love an odd face or a quirky look. The odder the better in my opinion, a face only a mother could love will pull me every time, but then I do like the traditional bear too, I just don't seem to buy them, I'll always find a bear that I feel only I will bring home."

She goes on to tell me, "I started collecting some years ago, almost by accident. A friend was a collector and I visited a shop in Manly run by Sandra Wigzell of Strange Bears. We were talking about different types of bears, traditional and modern and quirky. We started looking at some and I just fell in love with some by Sticky Paws, their faces were so sad and cute to me. After that I often visited the shop until it closed. Now I only collect at bear shows, although I often visit artists' websites."

"I don't need to know the artists personally as such but I like to think I know them through their website or some information. Sandra used to talk about the artists in her shop and that made them seem friendly to me. I do enjoy the bear shows though and the feel of wandering around and connecting to the bears. I never buy off eBay or websites as I really need to connect with the bear in person. I need to pick them up and really look into their eyes and see their



faces. I love a bear with some weight, although I know that can be difficult with small bears.”

“I don’t own one at the moment but I really love some of the faces that artists are getting with needle-felting. There is so much expression and personality coming through with them. I love it! Most of them seem to be a little bigger than I collect and I am so tempted to buy a bigger bear, but I just can’t fit them in though. I know someone will make one soon that will be ‘just mine’ and he or she will come home.”

Living in Sydney this collector generally visits local shows but has been known to travel interstate to visit shows. “I like the Queensland shows and have visited both the Gold Coast Jupiter’s Show and the Brisbane Winter Wonderland. The Brisbane Winter Wonderland had some wonderful miniature stuff and I came away with some lovely things to help display my bears as well.”

“The biggest influence on my collection really is size; they have to be small. I don’t have a lot of room and that is that. The next influence is that





they have to be unusual and not run-of-the-mill. I think most of my bears are one-offs.” She tells me a story while laughing, “I bought this bear once, I won’t say who the artist is, but she said she would never make another as she hated the pattern and really thought the bear would never sell as she considered him to be really ugly. I loved him! I often wonder if my other bears were considered mistakes by their creators! I find that okay though because quite often if the artists don’t like them or consider them mistakes they down price them.”

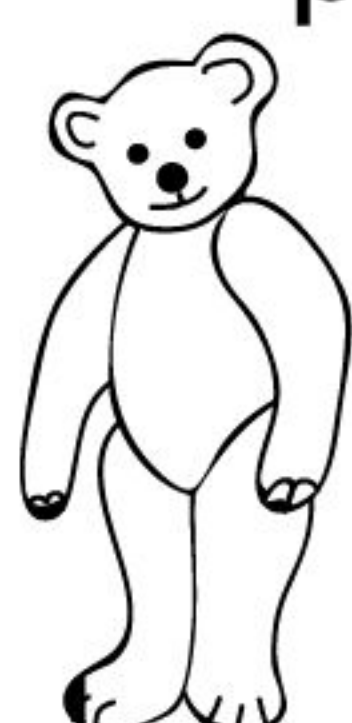
“I am seriously considering buying a large traditional bear, just to sit on my bed, but I can’t relate to those perfectly done faces. I look at them and think how wonderful they look but they don’t tug at my heart like my quirky bunch and I don’t know how they’d feel if I brought home such a perfect bear!” She frowns in thought at this and absently strokes one of her bears with a finger.

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Swan Hill Bear Company is currently running a Mail-order Mystery Bear Club with 4 mystery bear projects over 2008. Cost is \$65/quarterly. First project, Poppy the Panda, is available now. If you would like to be part of this exciting mail order club, please contact Swan Hill Bear Company for more details and a registration form.

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For further details on Robyn’s unusual creations or workshops from beginner to advanced levels, please contact:
Gunnies Collectables, 19 Fiona Street, Point Clare, NSW, 2250, Ph/Fax (02) 4324 5157.



I look at her collection arranged with care on the shelves, beautifully presented with old books, miniatures chairs and odd ends of bric-a-brac and admit I cannot visualize a traditional bear in this atmosphere. Somehow I don't think one will be moving in soon, only a very special large bear will join this household. 🐻



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Five Metres of Fur and an Idea!

Lotta French talks about the inspiration of Lottaz Bearz.

Lotta French had been making and selling cloth dolls and gollies at Bellingen Markets when she had the inspiration to make a bear

from some cloth. Enchanted with her creation, she found an Australia Bear Creations magazine and was inspired by the thought of a jointed bear. Seeing an

advertisement for mohair she promptly ordered five metres, sat down and drafted her own pattern and made up her own bear on the spot.





In her usual eagerness, Lotta dove head first into a new career and has been hooked ever since. "I really had no idea as to what I was getting myself into," Lotta tells me. "I had made a small plush bear for my eldest daughter some year previously from Jennifer Laing's book. That book and the magazine were my starting points. I studied the patterns, especially in Jennifer's book, and used those as a

guide to drafting my own, and also the instructions for jointing and completing the faces."

Lotta has always loved sewing and drafting and was well on her way to becoming a fashion designer when, while travelling, she fell in love with an Aussie surfer, Wayne, and in 1987 this Swedish girl found herself living in Australia. Three children and one rotti-collie, Elsy, later, Lotta is on

a steep learning curve. "That first 12 months on bear making was a steep but satisfying learning curve," she tells me. "I continued to buy Bear Creations and I saw stories on several other bear artists that I found interesting. A story on Deb Sargentson of Nostalgia Bears really took my interest as I found her aged bears tugged at me. This influenced my style and I found that





I gradually started to use deeper colour and shading in my faces and I really love to make my bears look old and rugged. When I went to a Sydney show I was really pleased to be able to meet Deb and her encouragement meant the world to me. To see her bears and meet her had a profound effect on my style and the approach I took to my bear making.”

Lotta loves to make holes in her bears’ feet and their tummies, and for authenticity will stuff them with straw, but she also likes to add weight. “Deb told me to add weight; it makes them feel good to hold. I also feel that the eyes are very important. I spend a lot of time choosing the right size and placement; this will set the whole character and personality of the

bear. This can add so much to heart-tug appeal.”

Lotta draws inspiration from actual old bears and also many other places. “Of course I love the Swedish brown bear, so cute,” she offers, but generally she has a vision in her head that she will work to, explaining, “I work using the vision I have in my mind, and this method works well for me”.

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“I love working on my faces, to see the vision of the character and personality I see develop. On my old bears I love to stain them, pull out the fur and cut the holes. I know that’s a little weird!! With my prim and proper bears I enjoy painting their faces and paws. I do a lot of painting; I layer on the colours gradually. I really do enjoy the hand sewing and creating the outfits too. I hate stuffing though,” she confesses this almost guiltily.

Many artists find naming their bears difficult, but I noticed over the years that Lotta seemed to have interesting names for her bears so I asked her secret. “Well, I worked through the alphabet from A to Z at first but after I had done that six times it became a bit boring. Now I grab the phone book and use surnames – there are a lot of interesting names there. I love to read movie credits and the Bible has a lot of really interesting names as well.” I admit that I will now look at movie credits with a new eye!

Lotta tends to sell her bears from her website as she has cut back the number



of shows that she attends in Australia to add an overseas trip each year. “I love doing shows in both Sydney and the Teddy Bear Fair at Jupiter’s Casino. Last year I went to TBAI in New York,

USA and that was great.” Lotta features this trip on her website. This year she hopes to travel to TBAI in Stratford-upon-Avon UK in June and Hugglets in September.

The Bears Of Haworth Cottage By Lexie Haworth



I am very pleased and proud to say that I have again been commissioned by DAVID JONES LTD to make a very special bear to celebrate their 170th Anniversary. As most of my collectors will know I have made four previous editions for them, each to celebrate a special occasion in the history of the company. The first, released in 1998 was to celebrate their 160th Anniversary. It is amazing to think that it seems like only yesterday and now we are getting ready to celebrate again, ten years later. David Jones has the distinction of being the oldest store in the world still trading under its original name.

Not only is it Australia’s most prestigious and oldest department store chain but it is also one that has a special place in the hearts of Teddy Bear lovers. We like to call it the Store that helps to keep the Teddy Bear dream alive. Not only have they given me the honour of making five

special editions for them but over the last five years they have also raised over one million dollars for the Breast Cancer Foundation with their charity bears. The newest one is featured in this issue of Bear Creations.

The 2008 bear will be called DAVID JNR. He will be an exclusive edition of one hundred, available only through a select number of David Jones Stores. His design will reflect the bears of yesteryear, the traditional styles that I am most recognized for. He will be 20 inches or approximately 50cm tall, made of the finest quality German Schulte mohair and will be beautifully packaged in his own faux leather finished display box. His accessories will be in keeping with the traditional David Jones Houndstooth Design Logo. Each bear will be numbered and have a special hangtag and certificate of authenticity.

Every teddy bear will be made solely and completely by me and even though this will involve a lot of work for me I am looking forward to the challenge. He will be available in capital city stores throughout the country for order from May 2008.

DAVID JNR can be viewed in store in late May, 2008 and a full page advertisement for him will appear in the next edition of BEAR CREATIONS with special contact details for David Jones. He will retail for \$799.95. Perhaps you would like to consider adding this unique piece of Australian Teddy Bear history to your collection.

*If you would like more information or would like to register an interest in him
you are most welcome to contact me on 02 4421 6699 or at tdbear@bigpond.net.au*



Lotta only makes about 30 to 50 bears each year and loves to think that people love her bear enough to take them home. "I still feel thrilled that they love what I make and will buy them and take them home. It's very rewarding to

feel that appreciation." Lotta also does koalas and joeys in appreciation of her adopted home. "In December I got an order for 100 koalas from an American company. When I sent the last lot of in January I slept for a week."

While she no longer has the time to enter competitions, Lotta credits the feedback she received from some tough judging in helping her to perfect her bear-making. "I read those comments and worked on the areas they criticized. When I started making bears I never realised how many talented people there were in Australia making bears. By the time I did, I was committed to getting it right. Competing certainly helped and then after I won some major competitions I found that I had less time to enter competitions."

Knowing that this busy artist is short of time, I leave her to go and create some more of her heart-tugging creations in preparation of her overseas trips.

Lotta French of Lottaz Bearz can be contacted at: Ph: 02 6654 1487

Mob: 0413 349 459

Email: lotta@lottazbearz.com

Web: www.lottazbearz.com

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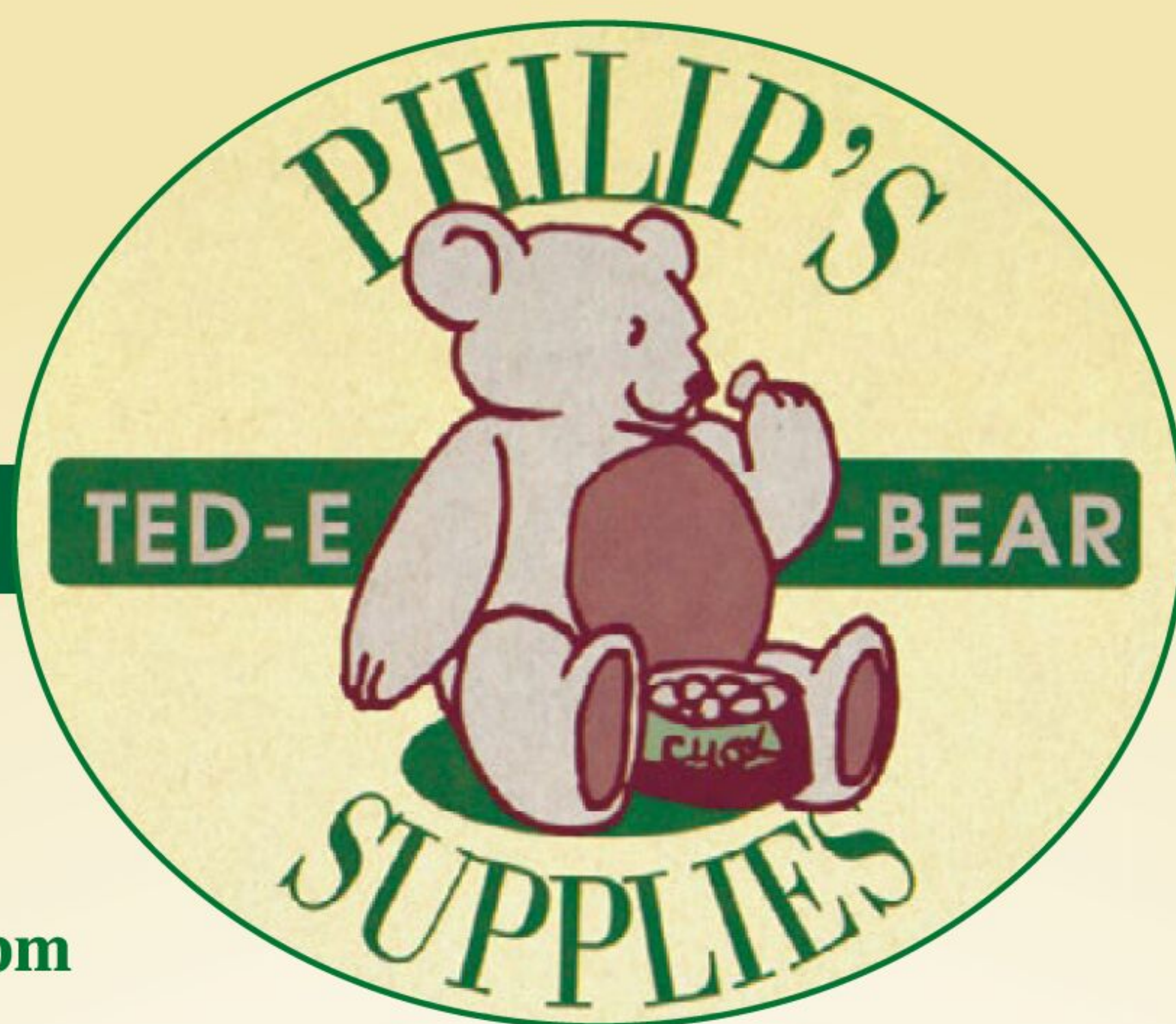
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Theo

An aged bear worth spending time with
by Jane Rea of ReaBears

MATERIALS

- Fur - 1/4 m (fat) in cream or off white
- Paws - 2 contrasting fabrics
- Eyes - 8mm glass
- Joints – 10 x 35mm discs, 4 locknuts, 1 cotter pin, 10 washers
- Nose - 5ply DMC Perle
- Stuffing - Polyfibre and glass pellets
- Fabric Pen - dark brown and mid brown

- Parisian Essence
- Sinew
- Sewing needle
- Strong thread
- Doll needles
- Awl
- Stuffing tool
- Jointing tools

Finished Size - 35cm (14in)

PREPARATION

Read all the instructions carefully before commencing your bear. A 4mm-seam allowance is included in the pattern pieces.

First, you will need to soak your fur in Parisian Essence or teabags. Soaking time is up to you, and the longer you leave the fur the darker it will become. Uneven patches add character so don't worry about that. When you are happy with the colour, rinse in cold water and dry outside. If you use the dryer it fluffs the fur back up.

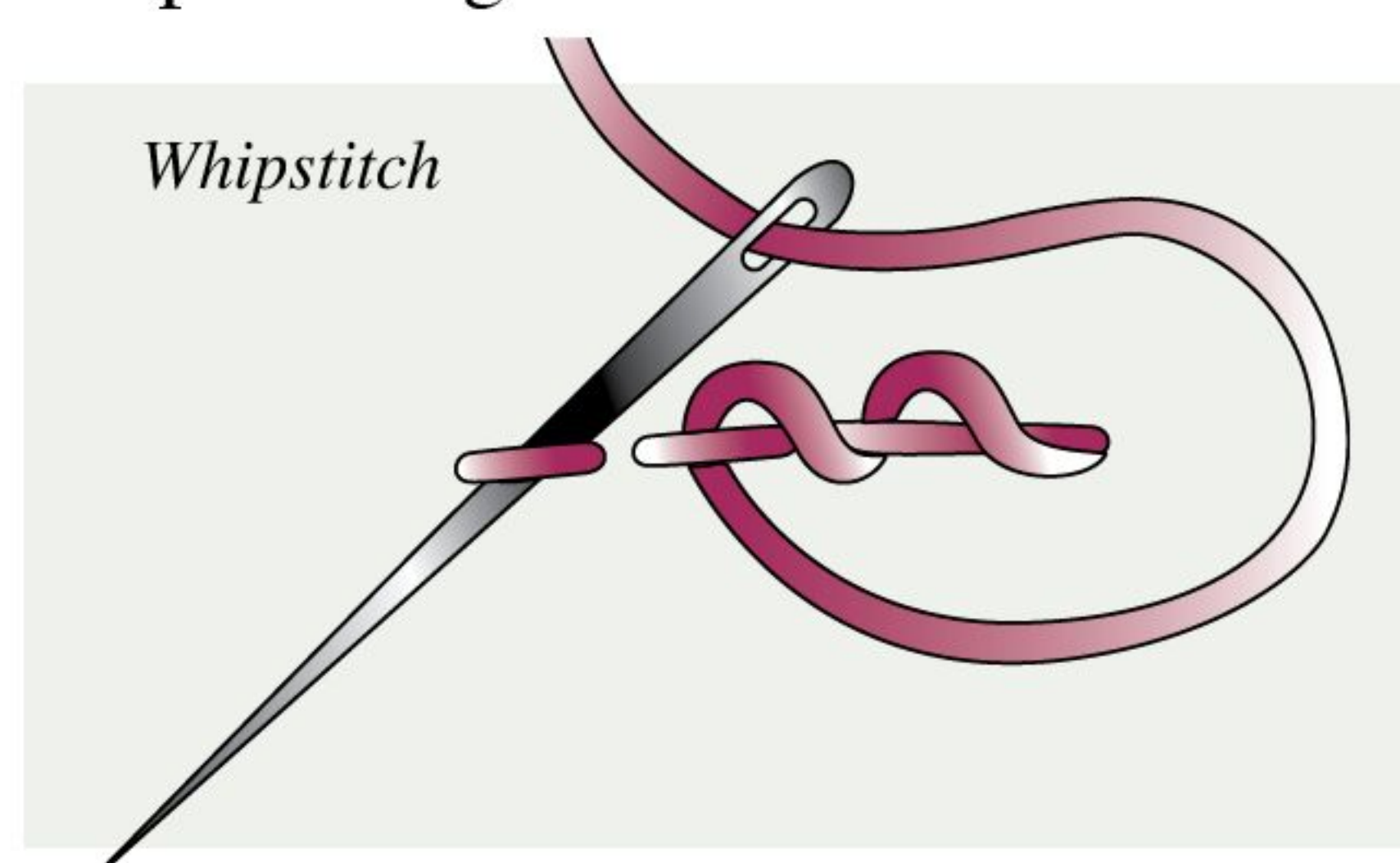
Trace the pattern pieces onto cardboard or templastic and cut out.

Mark the reverse (wrong) side of the mohair with an arrow to denote the fur pile direction. Trace the pattern pieces onto the wrong side of the fabric. Transfer all markings and make

sure the arrows follow the direction of the pile. Cut out carefully with small sharp scissors, take care to cut only the backing fabric and not the fur pile.

Cut the paw and footpads from fabric. You will need to cut a set of paws in both paw fabrics as one is for the underlay which will show through the holes of the top layer.

Whipstitch all pieces together before back-stitching. Use your needle to ease fur out of the seam while whipstitching.





HEAD

With right sides facing, pin and sew the side head pieces together from the tip of the nose to the chin.

Now pin the nose gusset to the head gusset matching the centre marks. Sew from the centre to edge. This will ensure that the nose gusset is centered and that the fabric does not distort. Pin the muzzle of the gusset to the tip of the nose and at the rise where the nose becomes the forehead to securely pin in the U-shape of the top of the muzzle. By sewing in the U-shape first you will set in the muzzle squarely and stop your head from distorting. Next, pin the back edge of the gusset to the back edge of the neck on each side and ease in around the curve for a perfect fit. Sew securely in place.

EARS

Match the ears in pairs and, with right sides facing, pin and sew the ears together around the curved edge,

extending the stitching line to include a few stitches on either end of the straight edge. This will help when you turn the ears right side out and close with ladder stitch.

BODY

Sew the body darts. Match with right sides facing and sew leave an opening at the top dart or the neck joint and at the back for stuffing.

LIMBS

Legs: Match the legs in pairs, right sides together. Sew from the heel to the marked opening. Then sew around the entire leg, from toe to opening mark. Leave an opening where indicated and at the base of the foot.

Whipstitch the double layer footpad at the point of the toe and then the centre of the heel to ensure the footpad is secure, and then whipstitch around the entire foot, easing to fit. Sew the footpad to the leg. Repeat for the other leg.

Arms: Sew the paw pad both layers to the inner arm section with right sides together. Match the arms in pairs with right sides facing and sew around the entire arm, leaving an opening where indicated for stuffing. Repeat for the other arm.

FINISHING THE HEAD

Stuffing: Stuff the head firmly with small wads of polyester stuffing. The nose area should be hard.

Nose and Mouth: Pluck away the fur from the nose area and stitch the



nose with Perle cotton, making uneven stitches sideways. To ensure a well-shaped mouth use three pins placed where you feel the mouth should go and wrap the cotton around them to judge evenness and shape. Move pins to test other shapes and when happy, sew mouth in place. Takes needle out the bottom of neck and tie off.

Eyes: Use split sinew strands to ensure secure placement (split into 4). Use one thread for each eye. Place the eye on the thread and put the two ends into the eye of your longest doll needle. Make sure the wire loop is centered and standing straight up from the back of the eye and then pinch the loop closed with pliers. Determine the desired eye position using pins.

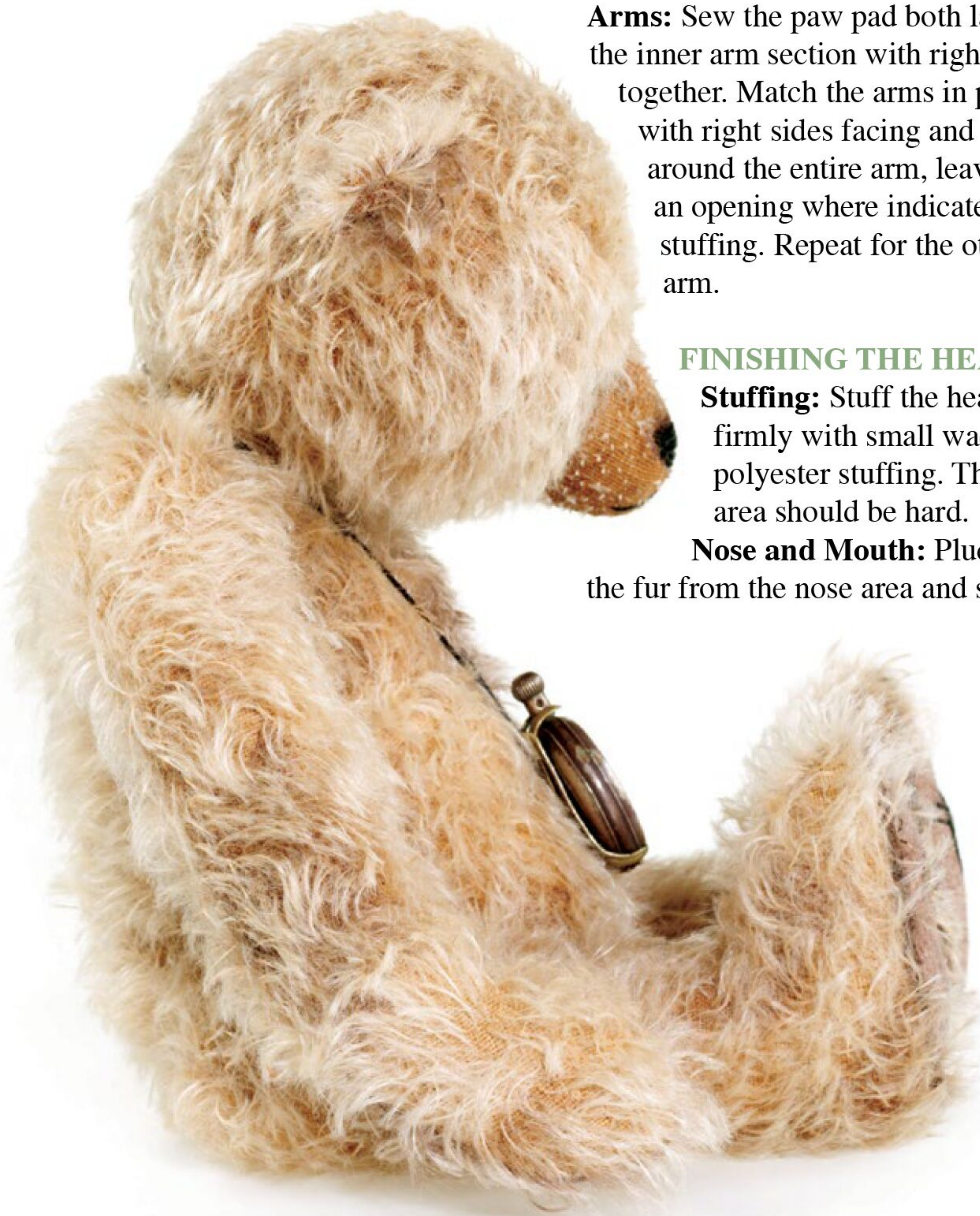
Take your needle into the head where the eye is to be placed and bring the needle out under the base of the neck. Repeat for the other eye. Use your thumbs to make sure the eye is then seated. Pull the sinew firmly at the back of the head and tie off the two threads for each eye together and sink the knot to finish.

Ears: Place a pin in the top edge of the ear and put the pin into the gusset seam of the head, halfway back through the depth of the head when viewed from the top. Put your finger or thumb in the ear and curve the bottom edge around, pinning it into place.

Take a neat stitch at each end of the ear to hold it in place as pins will slip. Sew the ears on by using a ladder stitch down the back and up the front.

ATTACHING THE HEAD

Stuff the neck area firmly before running a gathering stitch around the



edge of the neck opening. Place the cotter pin with washers onto a disc; pull the threads up tightly around the joint and tie off securely using extra stitches if necessary. Sink the knot. Push the pin through the body and place a disc and washer on the other end of the cotter pin. Separate and roll up each leg of the pin to secure head.

JOINTING

Use fray stop on each of the joint marks. Make holes with an awl or pointed scissors at the joint marks before turning right side out. Thread a washer and disc onto a screw or bolt and insert it through the joint holes from the inside of the limbs. Push the protruding joint into the corresponding hole on the body and secure with another disc and washer; make sure that no fabric is caught between the discs. Finish with a locknut to firmly secure in place.

Note: Arms should not be overly tight as this is meant to be a lazy style bear.

STUFFING

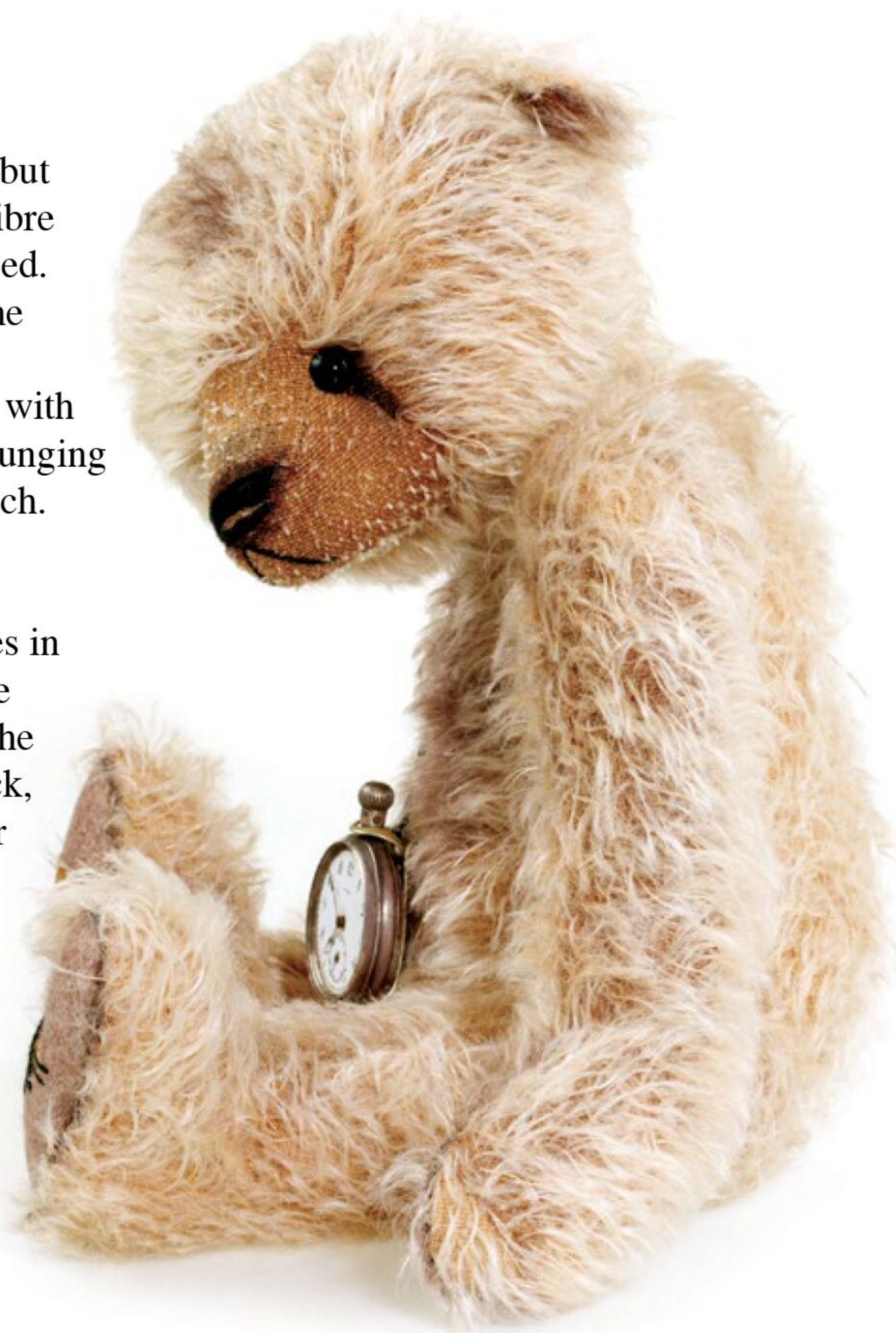
Arms and legs need to be firm but not rock hard. Stuff with polyfibre and ladder-stitch openings closed. Work from top of opening to the bottom.

Body – Stuff the body softly with glass and polyfibre. As he is lounging around needs to be able to slouch.

FINISHING

For the paw-pads cut little holes in the top layer only use a nail file or light sandpaper to roughen the holes. You are now free to pluck, trim, shade and stitch wherever you like to make your bear look old, this is all up to you as it makes your bear more individual. Give Theo a brush, a cuddle and now let him laze on the lounge!

*Jane Rea of ReaBears
can be contacted on:
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Boredom leads to Creativity

Jane Rea of ReaBears tells how her bears offer her the freedom to be messy and create.



Ask Jane Rea of ReaBears how she comes up with the creative ideas for her bears and she will tell you that it all depends on how bored she is. “The more bored I get the more creative I become,” she laughs.

I met Jane just over a year ago when she entered her bear in a competition I judged. When I looked over all the bears in the section, Jane’s bear immediately tugged at my heart strings and I was sure he would be the winner of the section. Unfortunately he didn’t win and I was delighted when I saw a couple come to look at the competition table and I realised that Jane was the maker. I instantly introduced myself and apologized for not being able to award the marks I felt she fully deserved.

During this interview I asked Jane a question I ask all bear artists. “What tool would you miss most if it went missing off your bench?” Her answer was: “Well, while he’s not exactly a tool, my husband is wonderful, and when I’m in creative abandon he will cook dinner and help out generally. He is so supportive, he never complains about the mess I make or don’t clean up.”

The project, Theo, Jane has provided for this issue is special as Jane started designing this bear the night her husband’s father passed away. “He was a gorgeous man and also very supportive of my bears. My father-in-law was a great “lounger” and I made this bear to sit and lounge for that



reason. I usually don't have a problem parting with my bears but I could never sell this bear and he lounges in our living room watching TV."

Despite the wonderful support from the two special men in her life, Jane still feels nervous of her skills and has not as yet traded at a bear show despite the yearning to do so. "I will get the courage to do so soon," she assures me. "I currently sell on eBay and have done okay there and have made some good friends among my buyers." She has only ever entered three competitions and has also done well in those. "I found the judges' comments really helpful and I have improved my bear making with their advice."

Jane really didn't have much to improve from the bear I judged and also from the work I have seen since. She is a self taught artist who has been involved in craft all her life, sewing, drawing and creating generally. "I loved bunny toys as a child and still have my favourite, though he is beyond squished. I had a teddy but I didn't like him all that much and he was always the naughty toy at my tea parties."

Why did Jane suddenly start making bears then? "In 2002 decided to make my home have a more country feel and I bought some Ganz bears to decorate with. For some reason I decided

to make one and I made him from synthetic fur, discs, a nose off another toy and used eye shadow for shading. My Mum still has him and loves him, but really I think she is just being supportive as he really looks like an ugly mouse on steroids."

I am startled at the casual way Jane states that she drew up a pattern for this first bear. Didn't she buy a pattern or use a kit? "Oh no, I just sketched something out. I discovered Bear Creations later and did make some of the bears but they never looked like the photos! I tend to get creative half way through, and I find following other peoples' ideas boring."





Jane's boredom has led to her trying many crafts, including bears, dolls, scrap-booking, and painting. "I tried patchwork but then I found it involved too much ironing and I find that boring," she laughs. "I tend to find that I learn best by trial and error and that I create my own style in so many crafts. Craft has always been a way of releasing any stress, and with two teenagers in the house aged 14 and 18 we are getting some attitude at the moment. I find the bears don't talk back to me!" I'm sure many a Mum can relate to that stage!

Jane has always found the noses to be a bit of a problem and she feels that this probably also helped lead her into the ageing tatty look that she prefers and sees as her signature look. "I don't have to do perfect noses that way. I do love the extra work in ageing the fur, patching and stitching. My faces all tend to look a bit 'morning grumpy' and I'd love a smiley face but I just can't do them," she sighs.

"My bears let me be a kid and create a mess and make things look dirty and poke holes and rip the fur out. All the things as a kid you were told not to do. I'm not working in a job at the moment, and I love that this allows me to work from home and to earn a little bit of money."

"I have made some basic mistakes, including three legs all pointing the same way, which is so annoying when it's the last piece of that mohair. I've learnt to double check the pattern before cutting. Really I just get an idea and run with it and see where I end up."

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Nana's Teddies have commissioned the making of Ethel, a Limited Edition fully jointed bear and are able to offer readers another sensational deal on these at half price.

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Limited to only 100 bears in the edition Nana's Ethel is the 3rd design in our exclusive Nana's series which are becoming quite collectable due to their very low editions. .

Normal retail on ETHEL is \$49.95 a great value for a fully jointed 40cm bear. The first 60 readers to contact Nana's Teddies & Toys can purchase Ethel for the amazing price of only \$25 plus Nana's will offer you FREE MEMBERSHIP to their huge collectors club which gives you permanent discounts on all future purchases as well as regular club exclusive offers and specials.

This offer is limited to the first 60 readers to contact Nana's Teddies & Toys. You can either phone them on 02 47 390677 or email them at bears@teddys.com.au

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Jane is certainly a free spirit and you find you have to laugh while talking to her as she is constantly making jokes at her own expense. When I ask her about collections, she whispers that if she could afford them she'd have more tattoos. "I love the colour and art of them. My nephew always teases me and

asks about the tattooed lady who makes bears, but I also love toys from the 1980s and rock music."

Yes, she sews her bears listening to rock music "Maybe that explains their grumpy look!" she exclaims and bursts into laughter again.

I feel that Jane has only just started

to work her way into her signature style and that her creativity and sense of fun will really shine as her confidence in her skills and talent grows. I really hope to see her at a bear show soon.

Jane Rea of ReaBears can be contacted on: Ph: 02 9625 3837



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Primrose

A Puddle Dragon

*Pretty in pink Primrose would love to fly into your hug.
Designed by Wendy Ching of Matilda Huggington-bear.*

MATERIALS

- 14cm x 10cm short pile silk plush (head and tail)
- 23cm x 23cm sassy minibear fabric (body and limbs)
- 12cm x 8cm sassy deluxe felt (foot pads and inner tail)
- 20cm x 5cm contrasting fabric (wings)
- 13cm x 7cm tissue paper (wings)
- 14mm glass eyes
- Joints
 - Head - 20mm/inside head x 1, 17mm/inside body x 1
 - Arms - 14mm/inside body x 2, 11mm/inside arms x 2
 - Legs - 17mm/inside body x 2, 14mm/inside legs x 2
- Cotterpins mini 25mm length x 6
- Stuffing - polyfibre filling, stainless steel shot

- Felting needles
- Corriedale wool fibre
- Felt for bill overlay
- 58cm x 2 ½ cm lace
- Miscellaneous beads, brads and copper wire
- Size 12 quilting needle
- Fine strong thread
- Pliers
- Doll needles
- Gel pen for tracing pattern
- Acrylic paints
- Prisma pen - dark brown
- Glue
- Awl
- Mini pile brush
- Tweezers and stuffing stick
- Artificial sinew
- Scissors

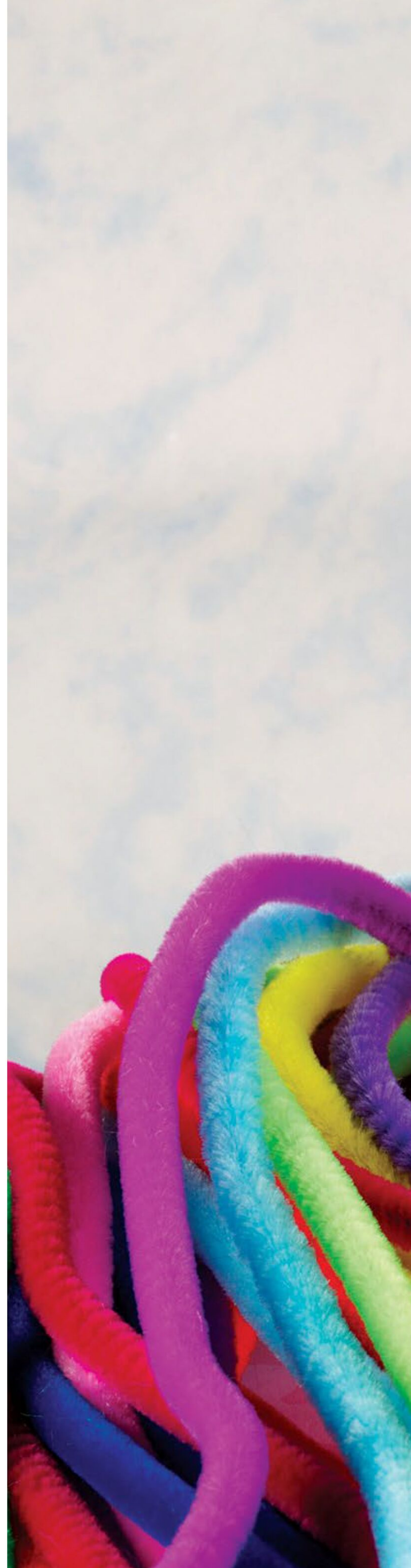
Finished size – 13cm (5in)

PREPARATION

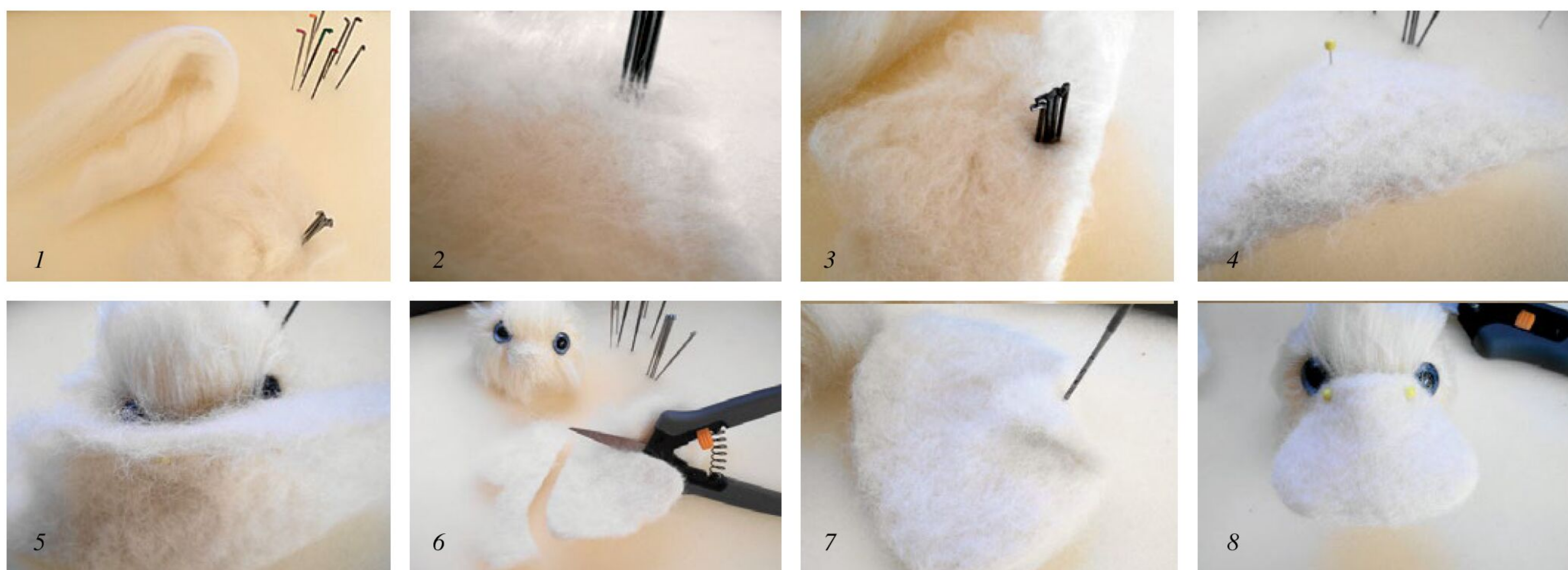
A 2mm seam allowance is included in all pattern pieces. Bear can be sewn by hand or machine. If sewn by machine, stitch every seam twice except for ears.

Transfer all pattern pieces onto cardboard or template plastic. Ensure all markings are transferred. Locate the direction of the fur pile and mark it

on the wrong side of the mohair. Place required pattern pieces on wrong side of mohair checking that the arrow on the pattern pieces points in the direction of the fur pile. With a fine pen, trace around pattern pieces transferring all markings onto the back of the fur. If fur frays easily, apply leather glue along the edges of the pattern pieces. Let glue dry before







cutting out. Cut out the pattern pieces carefully ensuring to cut the backing of the mohair only and not the fur pile.



HEAD

Sew the two gusset pieces together (whip stitch then back stitch), and sew both darts. Right sides together, sew side head pieces from nose to chin. Join the gusset and side heads at both eye areas, either side of the chin at

the centre nose and both sides of head at neck end of gusset with tacking stitches. Whip stitch then back stitch. Turn right side out and stuff.

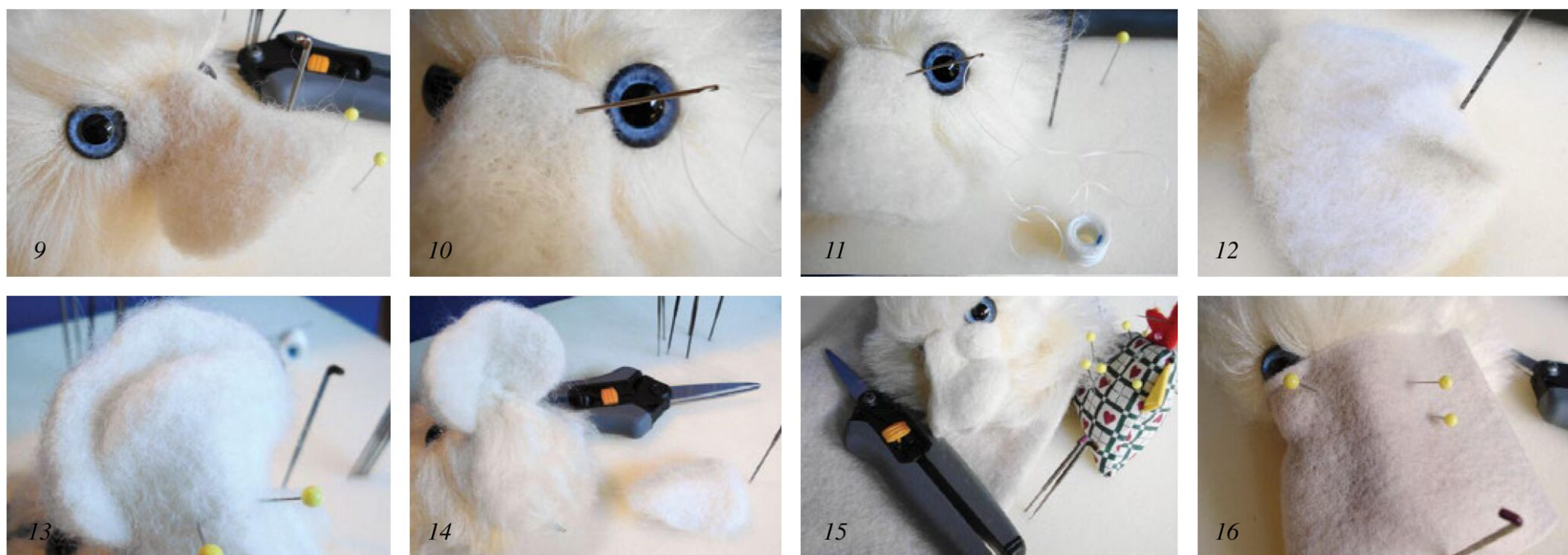
EYES

Place pins at tip of nose on centre seam line just above nose and a pin each on the seam line at cheek points on side head. This is to ensure that the eyes are placed correctly. They must be even and looking straight on.

Cut three long strands of artificial sinew. Use one strand to sculpt eye sockets. Enter from open neck, come up out at the eye, go back in at a point next to the spot you came out of and bring your needle to the same spot at the other eye. Repeat for that eye and then return your needle back out through the neck. Gently pull thread to make even indentations at the eye area. REPEAT if more of an indentation is needed; otherwise knot a couple of times.

Slip an eye onto a new piece of sinew, fold sinew in half and thread both ends onto your doll needle. Insert needle at eye position; bring the needle out at the open neck. (If you are having trouble keeping the filling in the head, ladder stitch opening part way closed.) Take the doll needle back through the head and come out behind the eye. Use an awl to gently open the weave to sink the eye wire. Remove the needle and separate sinew threads. With your thumb, push on the eye. Make one slip knot and pull it until it slips under the eye. Push on the eye with a thumb again and gently pull threads to sink eye further. It is best to leave this eye at this point and move onto the other eye. Repeat.

Add shading to eye area with Prisma pen before tying off. Now that both eyes are placed evenly, tie off the threads with slip knots to slip under the eyes. With eyes firmly in place lose each thread separately within the head.



WOBBLE HEAD JOINT

Link the cotterpin loops together and place one cotterpin through the 20mm head disk and turn ends, and place this joint into the head neck opening. Stitch head opening closed with ladder stitch; you may find it helpful to half close the opening before inserting the joint. The head is now ready for needle felting.

NEEDLE FELTING

Needle felting the bill – Tease the wool fibre and then proceed to felt a flat sheet. When a sheet is made fold into a triangle and continue to felt (photo 3). When you are happy with this place onto the head and decide on placement in relation to eyes and also size. Trim the felted triangle with scissors if needed. Also trim the muzzle if necessary (photos 5 and 6). The bill should be slightly larger than finally needed as each needling will make it smaller.

Fit the bill into place with pins and make sure it as you want it. Place loose fibre over cut edges if necessary and

needle into place. Fold down the area between the eyes for a neater edge (photos 7 and 8).

Proceed to needle into place (photo 9) and then with strong thread and small doll needle also place some locking stitches to hold the felted piece into place. Knot off and lose in the head at end (photos 10 and 11).

The lower bill is the next step. Felt the lower triangles off the head and until the fibres are firm (photo 12). Place into position and pin. Leave the end unfelted (photo 13).

Check and trim away if necessary (photo 14). Once the lower bill is in place again, lock into place with a few small stitches. Bunch up a ball of fibre and needle into a soft ball for cheeks, again lock in place with stitches and needling (photo 15).

Now needle a large sheet and lay over the face. Cut away any excess (photo 16). Ensure it covers the full face as the idea is to cut away not add!



Pin into place and start the final fine needle-felting. Watch your fingers at this point (photos 17,18,19, 20). Needle felt as much into place without cutting as you can. This is the tricky

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BOOT BUTTON BEARS – Christine Child
BRIMBIN FOREST BEARS – Lyn Clapham
HAPPY LITTLE SOULS – Melissa Kemp
HONEYTHORPE BEARS – Melissa Toohey
MATILDA HUGGINGTON-BEARE – Wendy Ching
MEGELLES – Lisa Dopking
PATSY LAKE BEARS – Patsy Lake
RAG TAG TEDDIES – Julie Quon
RAINEBEARS – Laraine White
REAL DEAL BEARS – Christine Healey
RUFNUT TEDDY'S – Karen Salton
RUSSELL BEARS – Kim Russell
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<http://www.teddybearsandcritters.com>

Parker Bears



Hastin 11cm (4¼")



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part and will take patience and careful placement of the needles. The motion is trim and move along, trim and move, slowly and carefully.

Work carefully around the lower and upper bills to keep them separated and to form the mouth (photos 21, 22, 23). The mouth may require the most cutting. Lock the sheet into place on the outer side of the bill over the top bill and the lower bill. Needle into the area between the lower and upper bills as much as possible without losing form. Needles may still be needed to hold the sheet in place. If you need to cut the felting, use a brush to loosen the fibres so they can be re-felted.

Using the 'coarse' needle felt nostrils by stabbing into the same spot.

Finally, again felt all over the bill firming up and sculpting to achieve the final look.

RIBBON RUFF

Gather the ribbon into a ring and knot several times. Slip over cotter pin before jointing to the body.

BODY

Sew the two darts then sew the pieces together right sides facing leaving enough room at the back for stuffing and attaching wings. Wait until arms and legs are finished then use to mark joint positions. Turn right side out.



LEGS

Sew leg pieces right sides together. Leave an opening for jointing and stuffing. Fold foot pads in half and mark on the wrong side exact centre at toe and heel. Place tacking stitches at toe and heel. With new thread gently ease leg and foot seams together to fit and whip stitch. Proceed to other side of the foot and whip stitch then back stitch. Mark out joint position then turn right side out. Place in 14mm joint disk and cotter pin, stuff firmly and close opening with ladder stitch.

ARMS

Sew arms leaving an opening for jointing and stuffing. Mark joint position then turn right side out. Place in 11mm joint disk and cotterpin. Stuff firmly and ladder stitch closed.

TAIL

Mark top and bottom centre points of tail. With fabric right sides together place a tacking stitch at both centre points. Mark opening area and begin sewing at the lower point of the opening and sew all the way around to the other side of the opening. Pour in the steel shot and ladder stitch closed.

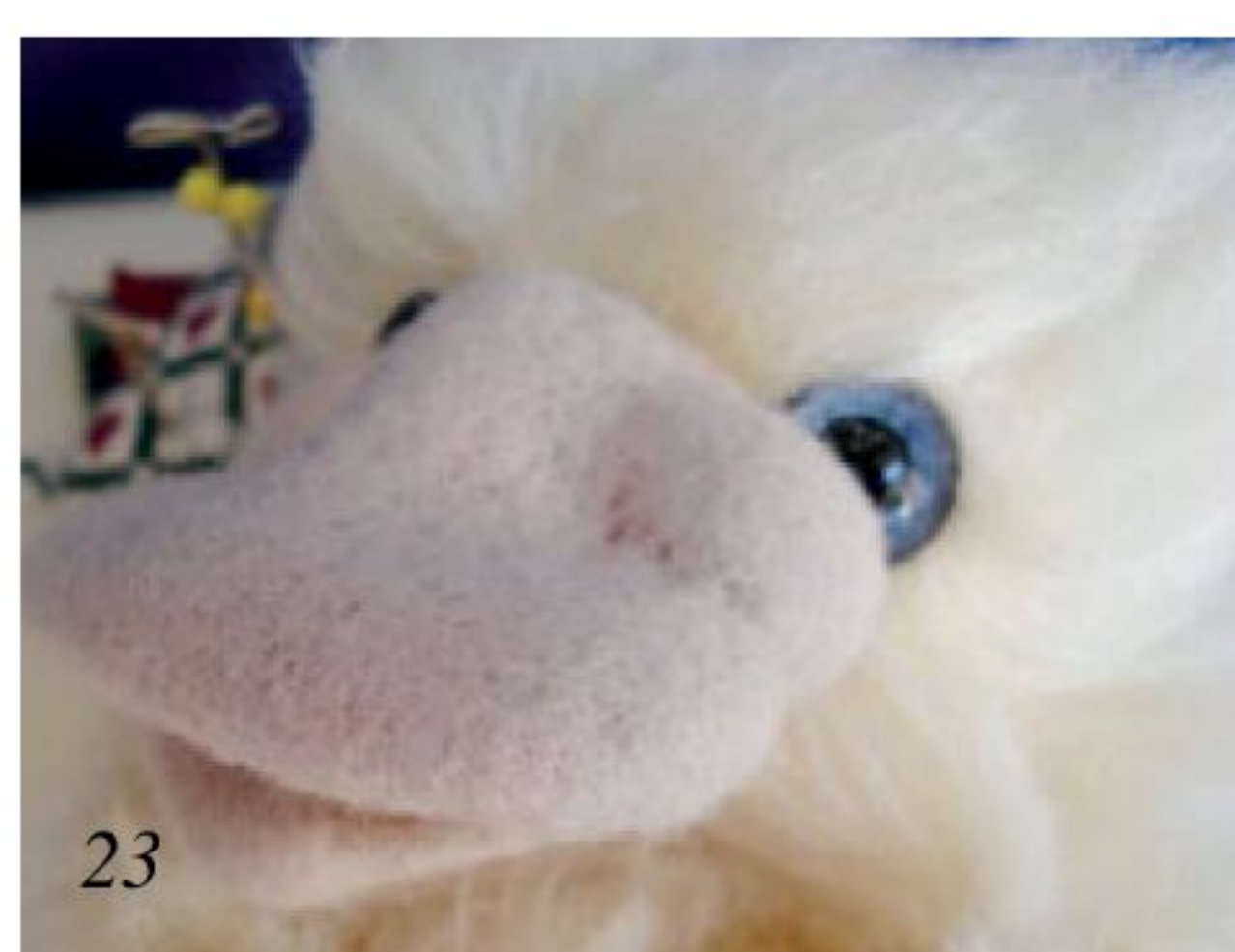
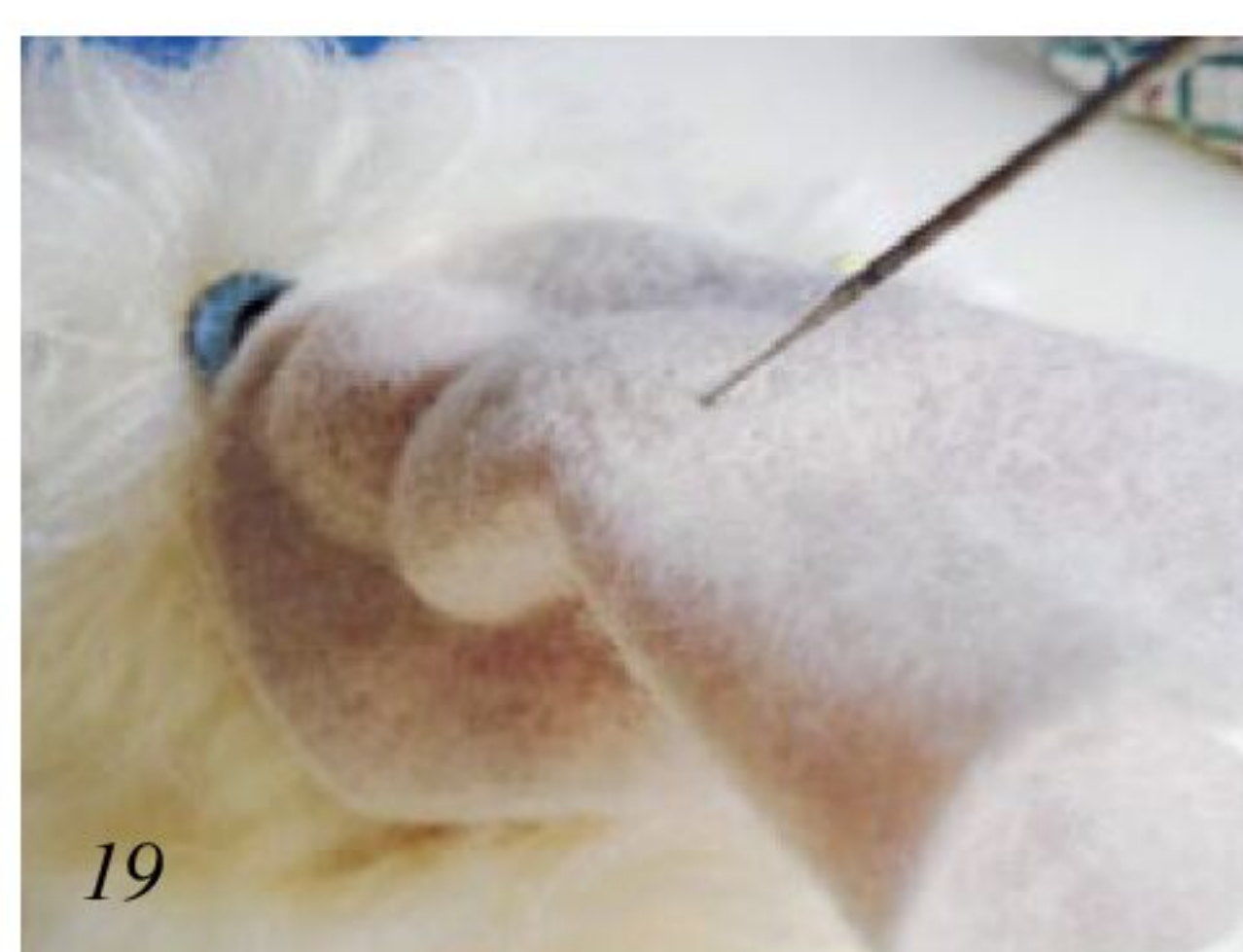
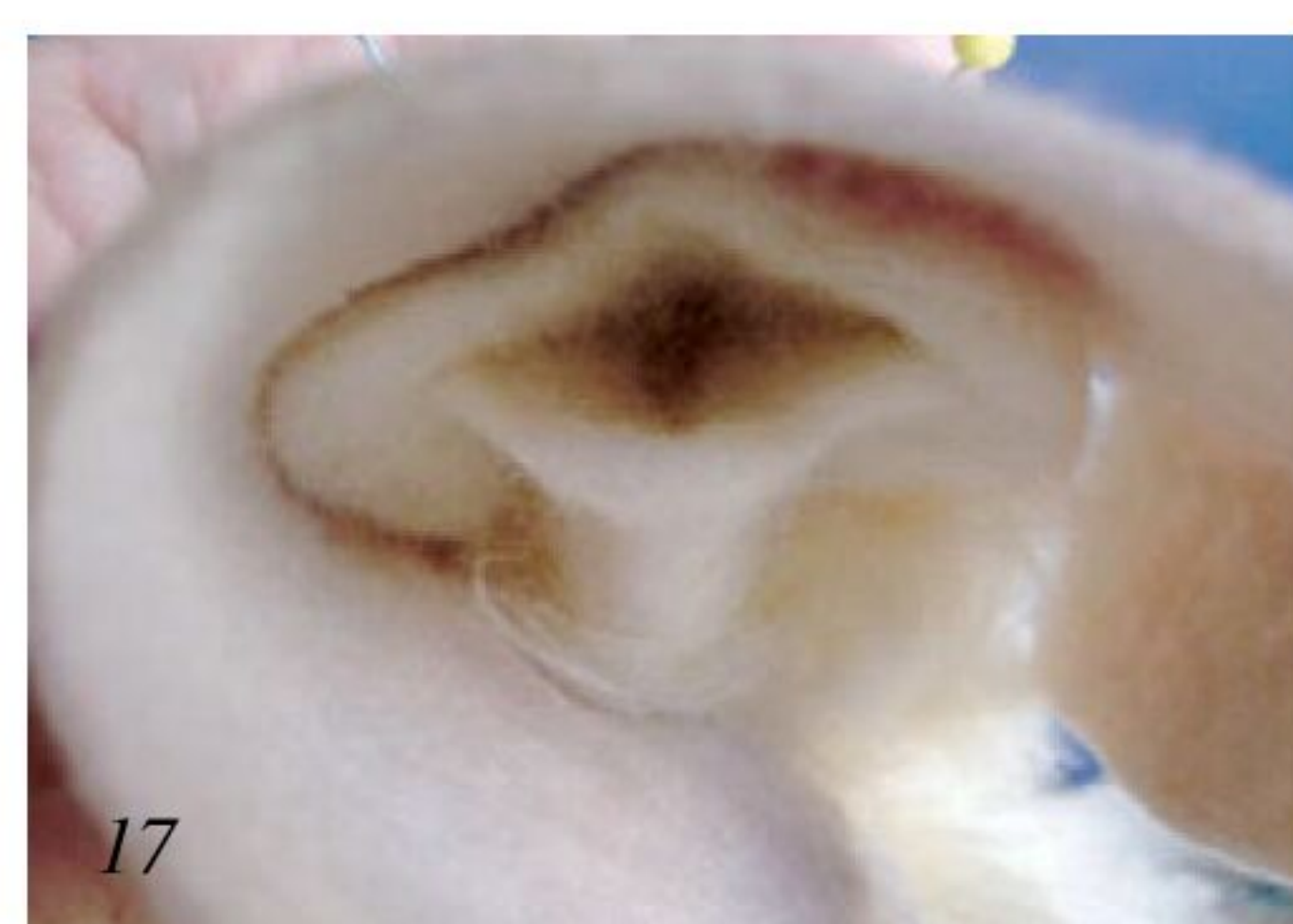
ASSEMBLY

Recheck your joint positioning. When happy, attach the legs using the 17mm disks inside the body. (The larger disk in the body slims down hips). Attach the head with the 17mm disk then attach the arms using the 14mm disks.

WINGS

Cut the contrasting fabric reserved for the wings into two pieces 10cm x 2 ½ cms. Cut wing out of scrapbooking tissue paper, angelina fibre paper or any fine silky fabric. Tissue paper wing 4cm x 2 ½cm fabric.

For wing arm fold fabric outside into middle as shown, glue tissue paper to fabric leaving 5mm over. wrong side up. Do not be heavy handed with the glue. A little will do to hold the paper in place. Lightly glue folded sides



down, sew draw string at 5mm end and tie knot. Ladder stitch the wing arm fabric at the other end closed.

Thread through copper wire and thread on beads. Add a little glue for stability if you wish. Return wire back through arm, twist both lengths together and cover with fabric tape. 4cm from beaded end sew beads onto wing arm. Repeat for other wing. "X" marks the spot for the wing arm attachment. Measure 5mm out from the back seam on both sides. Make a hole and insert the wrapped wire. Wrap both sets of wire around each other and cover with a little fabric tape. The object is to make a secure but small package of wire in the back, some trimming may be in order.

When happy, you can start stuffing the body and ladder stitch the back opening closed. At this point the ends of the wing arms can be ladder stitched to the Puddles back using tiny, even stitches.



TAIL

Sit the Puddle down to work out the positioning of the tail. Using a T pin attach the tail. Stand your Puddle up and rearrange her tail for balance and to ensure it is even. Ladder stitch the tail on both sides. Position the pajama flap to fall over the top of the tail and ladder stitch on.

FINAL FLOURISH

The rest is now down to you. Paint and powder and accessorise to your heart's content.

Primrose's wings have been gently distressed by using a finger brush. You now have your very own Puddledragon.

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Old Bear versus Dishwasher

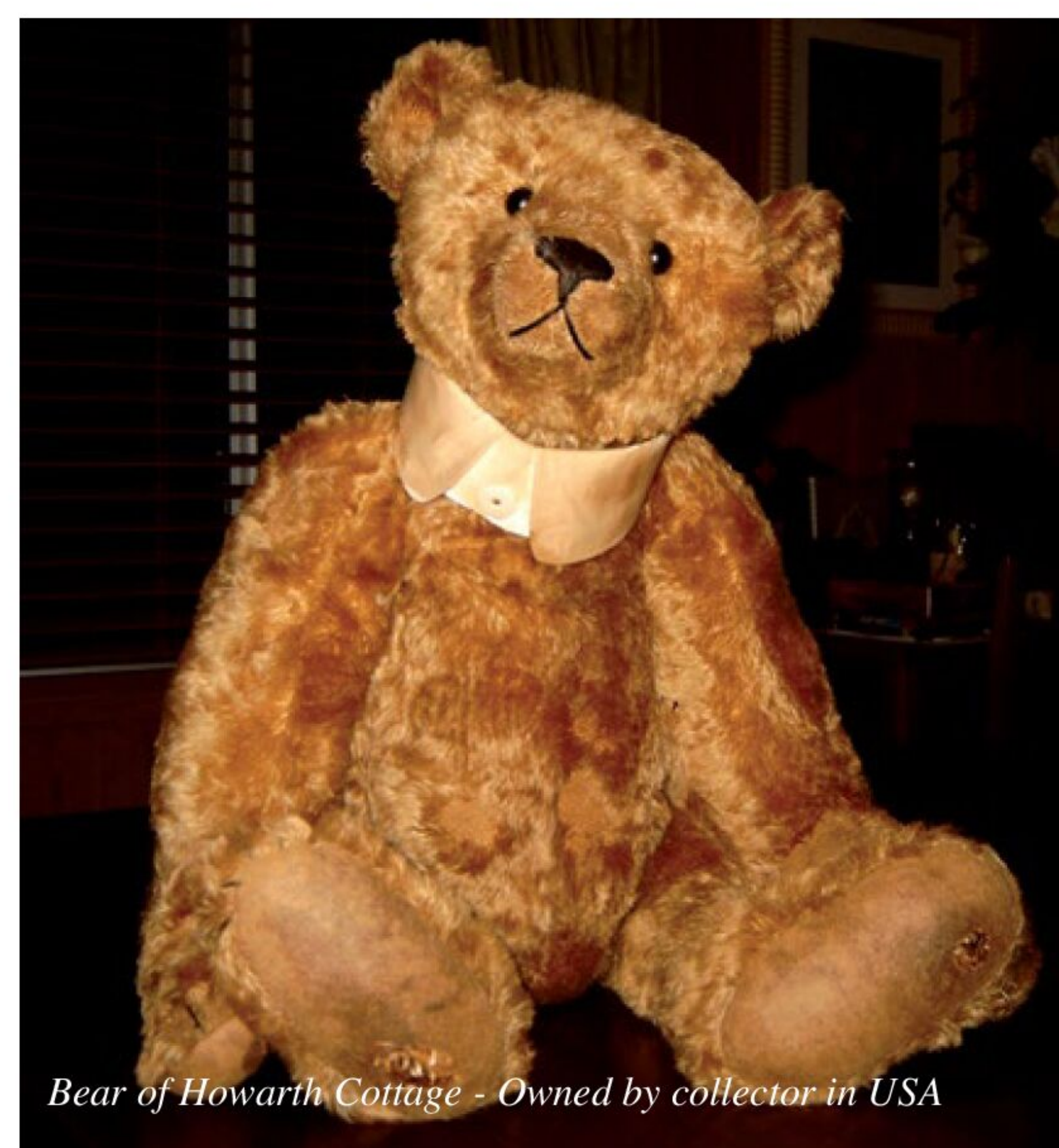
Lexie Haworth of Bears of Haworth Cottage talks about collecting bears and toys.



Bear of Howarth Cottage - Now in UK.

Lexie Haworth is very well known as a bear artist in Australia, but few know that she actually started making bears because she sold a 1907 Steiff bear from her collection because she needed a dishwasher, and has been trying to reproduce him ever since!

Lexie has the most amazing and enchanting collection of old bears toys and books that I have ever seen. “I am a really traditional collector. Even though I admire complex pieces with lots of detail, they are not my preference. My collection consists of many old toys and dolls as well as teddy bears and other soft toys.



Bear of Howarth Cottage - Owned by collector in USA



Koala purse and steiff cat and squirrel.

I am particularly interested in toys of the fifties. I am interested in the history and where and by whom they were made. The main reason I like to collect them is because they are reminiscent of my childhood and the times when special toys were treasured. Children didn't have the wide range of toys that they have now," she tells me.

As Lexie is an artist herself, much of her collection has been acquired at doll and teddy shows. "I like to know the artist; I don't think I could buy work from an artist I didn't connect with even if I admired their work. I am influenced by an artist who can relate to and connect with their collectors. I often visit artists' websites to see what they are creating now. We have some wonderful artists in Australia; I particularly admire the work of Sonya Heron, Loris Hancock, Lorraine Davey and Lisa Rosenbaum."

Lexie has used to eBay to acquire some older toys, such as a large Steiff elephant on wheels, but she is careful to research both the article and seller before bidding on the higher priced items.

It is hard to view Lexie's collection without discussing her own bear-making, as her passion for her



Bear of Haworth Cottage now in Perth



Steiff bear and doll bought from Norman Lindsay estate.



Bear of Haworth Cottage set, fashioned on personal collection



Bear of Haworth Cottage now in UK

old toys and books has clearly influenced her designs and the items she puts together into group combinations. Lexie sells some of her limited edition bears through Dave Robinson's Nana's Teddies and Toys store in Blaxland, NSW. Dave ran a meet-the-artist night and I went along. Besides her limited edition bear, Lexie had brought along a one-of-a-kind creation which consisted of a large toy box and a group of old bears, gollies and Raggedy Ann dolls. It looked wonderfully authentic and she assured me that it was influenced by some of her old toys at home.

Like the older bears she collects, many of Lexie's creations are larger bears (around 22in) and are of the older gold and brown colours. "I work almost exclusively in Schulte mohair, such as the old bears are made of. I love the freedom and creativity working with and collecting old toys and bears gives me. CS Lewis is one of my favourite authors and he once said that a person is truly blessed if she or he is able to make a living from something they absolutely love to do. I love to haunt old antique shops and bric a brac stores. I even find eBay a great source of old bears and toys, or things that I

can use to accessorise my bears or help to display them at home. I often buy things to help make my bears and that find I can't part with them."

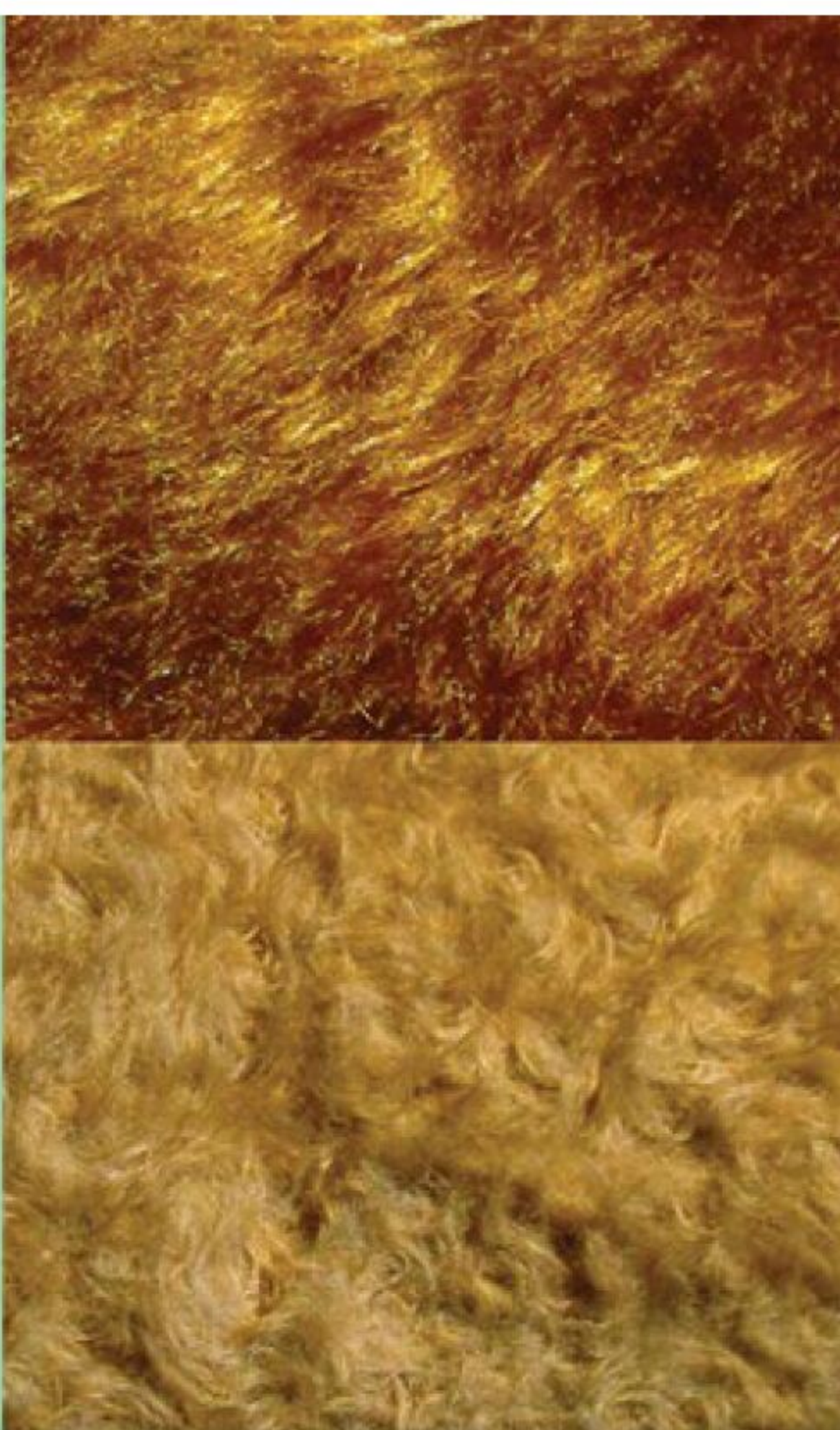
It is her love of old bears and the relentless search to re-create that Steiff bear that she sold to buy a dishwasher that brought Lexie to the notice of the David Jones store. Some years ago they wanted to produce a hand-made limited edition bear to commemorate an event. Lexie helped them to achieve this aim and has done so several times over the past years. Lexie had been asked again this year to help David Jones to produce a limited edition bear celebrating its 170 years of business. The bears will be available later this year. "David Jones is the oldest store still trading under its original name and I feel very honoured to be part of the celebrations once again," Lexie states.

I have to ask Lexie if this bear looks any closer to the 1907 Steiff she sold to



Bear of Howarth Cottage, rabbit and mouse sold in the UK.

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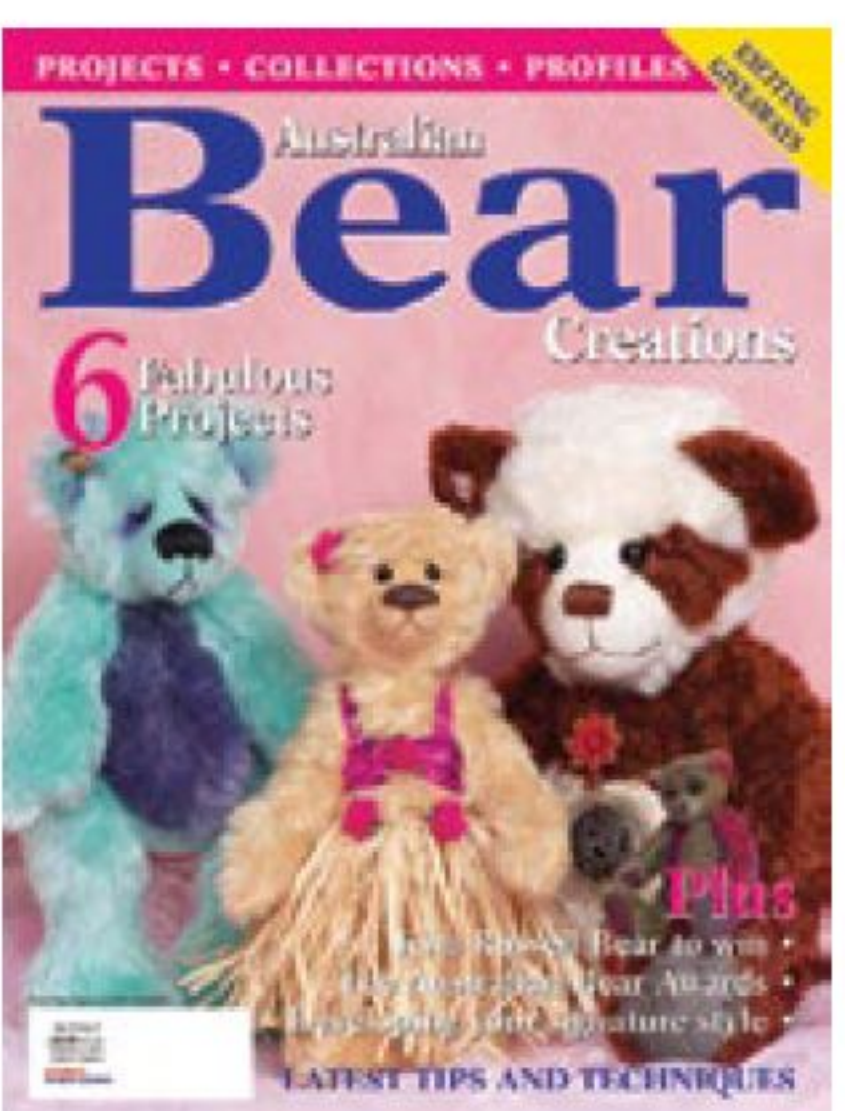
Raggedy Anne collection

buy the dishwasher. “They are always getting closer,” she laughs. “I regretted selling almost instantly and even more so when the dishwasher ended up as landfill and I saw the prices of old bears at the time and since. I can still see him in my mind, and nothing I produce really has that feel. I don’t think that can

be made. It has had to be lived.” Lexie’s home certainly has that loved and well worn feel that only comes from a place that is filled with the clutter of children’s toys and love and laughter. There may not be children playing with this collection of old bears and Raggedy Ann and Andy dolls today, but I am sure

the original owners’ loving spirits still hang on for a game at night.
Lexie Haworth of Bears of Haworth cottage can be contacted at
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Oliver

A very traditional bear

by Silvia Durrer of durrerBears and more

MATERIALS

- 1/16 mtr mohair
- 4mm glass eyes
- No 8 ply DMC Perle thread
- 6 x 16mm discs (neck and arms)
- 4 x 20mm discs (legs)
- 5 T-pins
- Pliers or cotter pin turner
- Sewing thread to match mohair
- Bonded nylon or very strong thread
- Wool for stuffing
- Glass beads for squishy tummy
- Awl and doll needles
- General sewing equipment
- Silk paint or copic marker for shading
- Paint brush & hairdryer if using silk paint
- Leather glue (if fur frays easily)

Finished size: 18cm (7 inches)

PREPARATION

A 2mm seam allowance is included in all pattern pieces. Bear can be sewn by hand or machine. If sewn by machine, stitch every seam twice except for ears.

Transfer all pattern pieces onto cardboard or template plastic. Ensure all markings are transferred. Locate the direction of the fur pile and mark it on the wrong side of the mohair. Place required pattern pieces on wrong side of mohair checking that the arrow on the pattern pieces points in the direction of the fur pile. With a fine pen, trace around pattern pieces transferring all markings onto the back of the fur. If fur frays easily, apply leather glue along the edges of the pattern pieces. Let glue dry before cutting out. Cut out the pattern pieces carefully ensuring to cut the backing of the mohair only and not the fur pile.

HEAD AND EARS

Trim or pluck fur on head pieces as indicated on pattern. Sew darts on both head pieces. Place head pieces right sides together and sew from A to B to C leaving neck open. Turn head right side out through neck opening.

Stuff head firmly with wool, moulding as you go. Take care to have the nose firm. Once you are happy with the shape of the head run a gathering thread around the neck opening using bonded nylon. Place a disc onto a T-pin. Insert it into the neck opening and draw the gathering thread up until it sits firmly around the pin. Knot off thread, feed it back into the head and cut off excess thread. Pull caught fur out of seams.

Sew the ear pieces together in pairs around the curved edges. Turn through to right side. Ladder stitch the openings



**Please note:
This bear does
not have a
head gusset or
paw pads.**

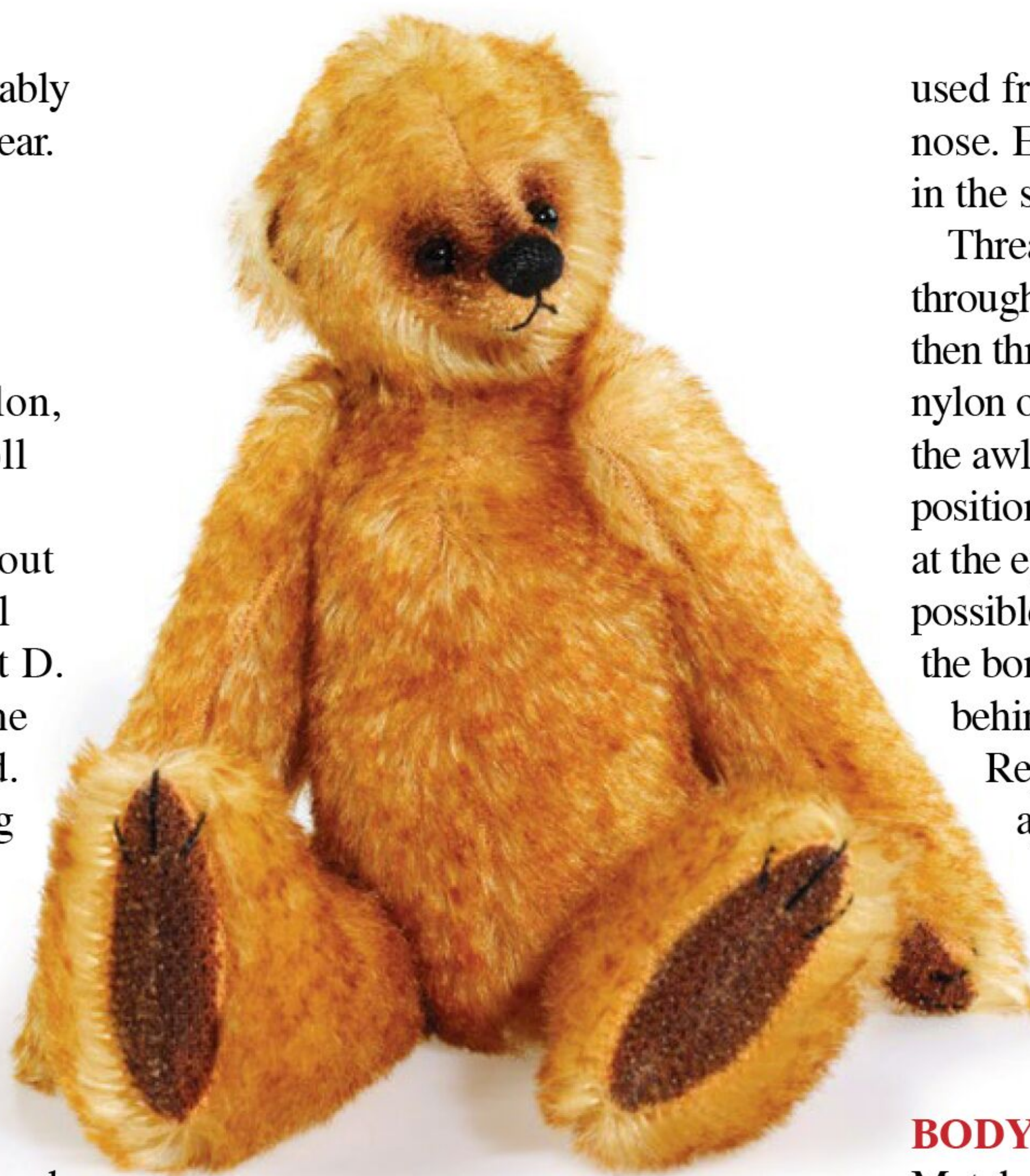


closed and leave a long thread, preferably bonded nylon, on one corner of each ear. Pull out caught fur from seam.

FACE SCULPTURING, NOSE EMBROIDERY, AND EYES

Thread a long piece of bonded nylon, with both ends even on a small doll needle. Start sculpturing the eye sockets going in at A and coming out at the other side at B. Take a small stitch and go in at C coming out at D. Feed needle through the loop of the thread. This will anchor the thread. Repeat stitching a figure 8, pulling the thread tight after every stitch (see diagram No 1). Always support mohair by pressing the shape with your fingers while pulling thread tight. When sculpturing is to your liking, feed thread through close to neck disc and knot off. Feed thread back into head and cut off excess.

Thread a long piece of No 8ply DMC Perle thread through the small doll



needle and embroider nose with neat stitches using the photo as a guide. Make sure each thread has even tension and the same number of stitches are

used from the centre to either side of nose. Embroider septum and the mouth in the shape of an inverted “V”.

Thread a long piece of bonded nylon through the loop at the back of the eye, then thread both ends of the bonded nylon onto a small doll needle. Use the awl to make small holes at the eye positions. Insert the needle into the head at the eye position, exiting as close as possible at the back of the neck disc. Pull the bonded nylon firmly until the wire behind the eye sinks into the head.

Repeat for the other eye exiting approximately 2mm next to the first thread. Tie the loose ends of the two threads securely, and thread the ends back into the head. Cut off any excess.

BODY

Match the body pieces fur sides together. Stitch leaving an opening at the back and neck as indicated on the pattern. Pull all fur out of seams and turn body right side out.

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ARMS AND LEGS

Sew arm pieces right sides together. Please note it is not necessary to leave an opening. Pull out fur caught in seams and turn right side out. Repeat for other arm. Match the leg pattern pieces and sew all the way around. There is no need to leave an opening. Pull out fur caught in seams and turn right side out. Repeat for the other leg.

Cut a little slit on arms and legs were indicated on pattern pieces. Make sure you have one right and one left arm and leg. If fur frays easily use leather glue to support the slit edges. When glue is dry turn right side out. Stuff arms and legs with wool.

Place a disc over a T-pin and insert into each opening. Ladder stitch the openings closed using bonded nylon. Knot off thread close to pin, feed it back into the arms/legs. Cut off excess thread. Trim or pluck fur on foot and paw pads. Embroider claws using DMC Perle thread No 8.

ASSEMBLY AND FINISHING

Push head pin through neck opening of body. Place a disc, onto the pin and curl down the pin legs with pliers or a cotter pin turner to your liking. Find the arm and leg markings on the inside of the body. Using the awl make holes and push the arm/leg pins through. Place a disc onto each pin and curl down the pin legs with pliers or a cotter pin turner. Once arms and legs are tightened securely pour glass beads into the body until the tummy feels heavy and squishy.

Finish stuffing the body with wool ensuring that there is plenty of wool sitting around joints area. Once happy with shape close opening with ladder stitch. Add a little tag with your name and date if desired. Secure thread by knotting and feeding it back into the body. Cut off excess thread.

Place a pin through each corner of the ear. Pin ears in



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August 2008

Venues: The Sebel Playford Hotel and The Adelaide Festival Centre

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position. Take your time placing the ears as this can greatly alter the look of the bear. Make sure that the corner of the ears with the long threads attached are pinned on top of the head. This is important for attaching the ears to the head.

Once happy with the ear placements thread the long thread from the corner of the ear through the small doll needle. Pull the ear away from the head a little so you can see exactly where the pins enter the head.

To attach the ear, enter where the pin is on the top of the head and exit where the pin is on the side of the head.

Stitch through corner of the ear. Enter just next to where thread came out on the side of the head and exit at the pin at the top of the head.

Stitch through corner of ear. Pins can now be removed. Support fabric

with fingers and pull thread tight. Ears are now anchored onto head.

Ladder stitch along the back of the ear from the top of the head to the side, pull stitching tight and ladder stitch along back of ear to the top of the head again. Pull thread tight, enter on top corner of ear and exit on bottom corner of ear. This will ensure that top corner of ear is securely tucked in. Knot thread and feed it back into the head. Cut off excess thread. Repeat for the other ear.

With silk paint or copic markers add shading to face, foot and paw pads. If using silk paint, heat set the paint using a hairdryer. This will give it a more three dimensional look.

Last but not least, check that all fur caught in seams is gently teased out.

Silvia Durrer of durrerBears and more can be contacted at:

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AUSTRALIAN ARTIST JOINS CHARLIE BEAR DESIGN TEAM!

Charlie Bears have grown from strength to strength since their launch in November 2005, boasting over 150 products now across the Charlie Bears and Isabelle Collection ranges.

Charlie Bears can now be found in over 250 stockists throughout the UK & Europe and with new distributors in Italy, Scandinavia and Australia the range is set to go worldwide.

January 2008 saw the launch of over 40 new bear designs within the Charlie Bears plush collection and 20 within the Isabelle Collection.

January also saw the launch of Charlie bears in America as William and Charlotte set out to see what the American citizens and trade thought of their collection at the Idex Doll & Teddy Fair, it seems that teddy bear enthusiasts have the same passion worldwide and Charlie Bears order books are now breaking at the seams. With all this happening it seems hard to believe that they have only just celebrated their second birthday. Charlie Bears also move next month into a new purpose built distribution centre in Launceston, Cornwall UK, which will hopefully mean faster deliveries to Australia.

Charlie Bears pride themselves with working with celebrated artists from around the world and this year is absolutely no exception with the introduction of three bears designed by the wonderfully talented and incredibly popular Australian Bear artist Lisa Rosenbaum of Oz Matilda bears.

It is fantastic to think that an artist who has commanded prices of around £8000 at auction for her master painter bear has now allowed us to use some of her designs and make the range within easy reach of many collectors.

Late last year Charlie Bears were given the great honour to provide

teddy bears for the iconic UK game show The Generation Game hosted by quiz show master Mr Bruce Forsyth, it gave the team at Charlie Bears a tremendous amount of pride to know that when the audience were shouting out “cuddly toy” it was our boys and girls that sat on “that conveyor belt”!



William and Charlotte (Charlie) Morris - the founders of Charlie Bears and some of their family.

Charlie Bears are available through selected quality bear shops around Australia including Premier Charlie Bear stockists featured on page 13 with the latest arrivals from England.

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For more information please contact Kerri at
Kerri's Bundle of Bears on 03 5427 4944 or 0417 030 149

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MARK JONES DESIGNS HAS BOUGHT OUT THE FARRINGTON DOLL COLLECTION.

The Farrington dolls range has been very popular in Australia since the late 1990's when the brand was introduced by Johnsen Trading who marketed the Farrington brand as part of their Johnsen dolls collection alongside several other brands including Zasan.

Leading international designers including German artists Carla Rauser and Anne Gillenberg were the creators of many of Johnsen's Zasan designs whilst most of the Farrington Collection models are the work of well know artist J.C. Lee.

In May 2007 Mark Jones Designs purchased Johnsen Trading and all their brand names, designs and existing stock.

They currently market them alongside many of their other leading

brands including the Florence Collection.

The Farrington collection features many exquisitely designed high quality porcelain dolls made in limited editions of only 120 pieces per design ensuring their collectability.

Mark Jones has now decided to retire the Farrington brand name making these dolls even more collectable as the last of the designs are eagerly being adopted by collectors.

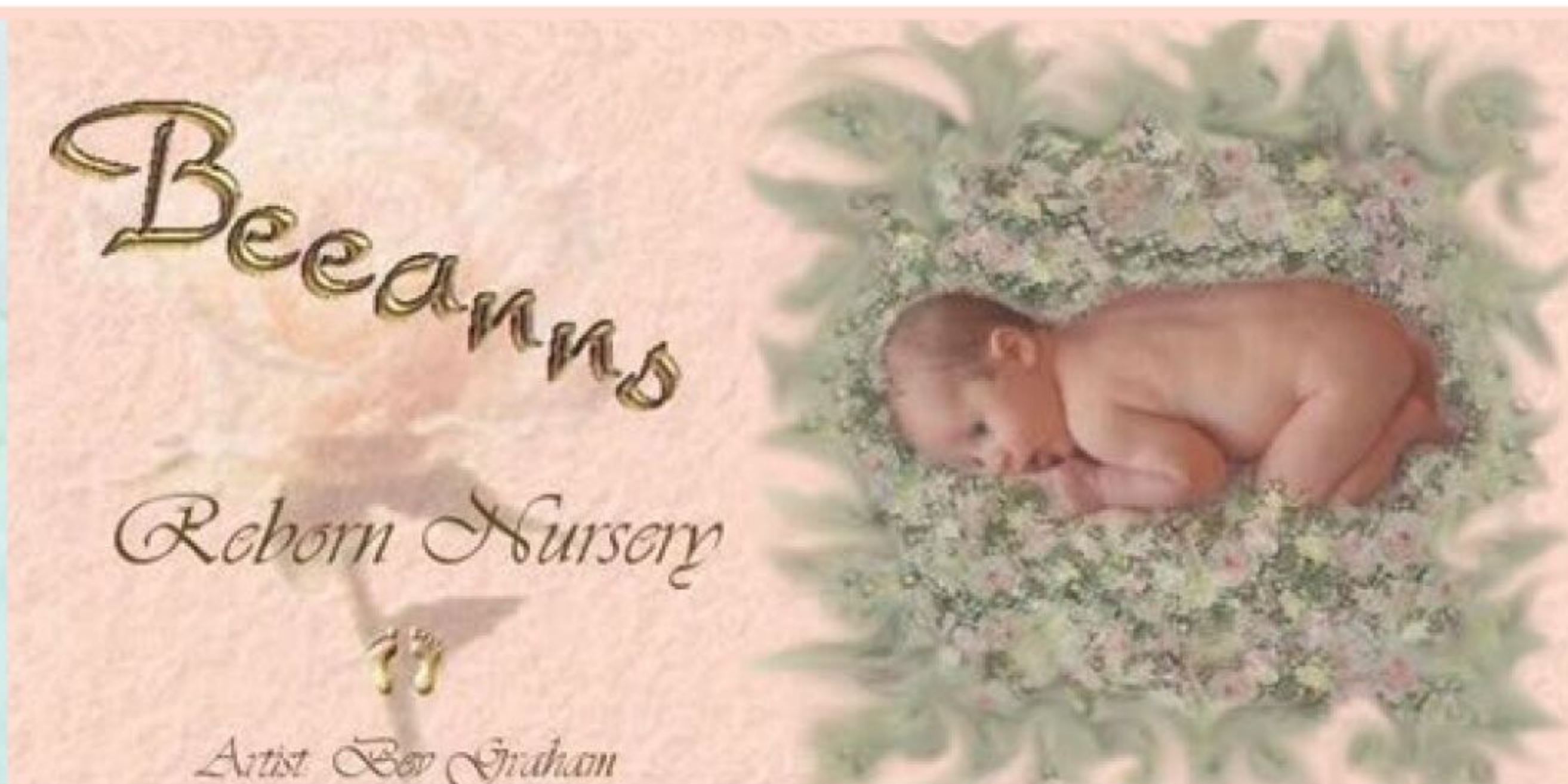


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RUSSELL BEARS



The international award winning artist behind Russell Bears, Kim Russell, has recently introduced a new range of collectables, titled “Best Friends”.

Kim is an avid dog lover and has included a commissioned range of lovable canines on her website, featuring an entire gallery page to display her collectors’ very own “Best Friends”.

She really loves the challenge of creating a unique soft sculpture piece that connects with the collector, and has discovered that working from a photograph of their beloved dogs, is her inspiration for new, one-of-a-kind

collectables. Kim puts her whole heart and soul into every piece she creates and loves the idea that each “Best Friend” created will hold a special place in their owners’ hearts forever.

“Best Friends” commissions are available by order only, details are available on Russell Bears website, please contact Kim if you would like any further information.

TEDDYS BITS

Originally known as Philips Tedebear Supplies, this fabulous store is now trading as Teddy’s Bits.

Owners Valma and Geoff, with their daughters Karen and Narelle, have been in business for six years, supplying everything you need for teddies. Having just traded at the Sydney Teddy Bear Fair, Valma says the bear craft is certainly becoming more popular, and is looking forward to busy times ahead.

Some gorgeous bears are on sale, including both exquisite artist bears and commercial bears, and Teddy’s Bits also carries a large range of Schulte mohair, kits, patterns and accessories.

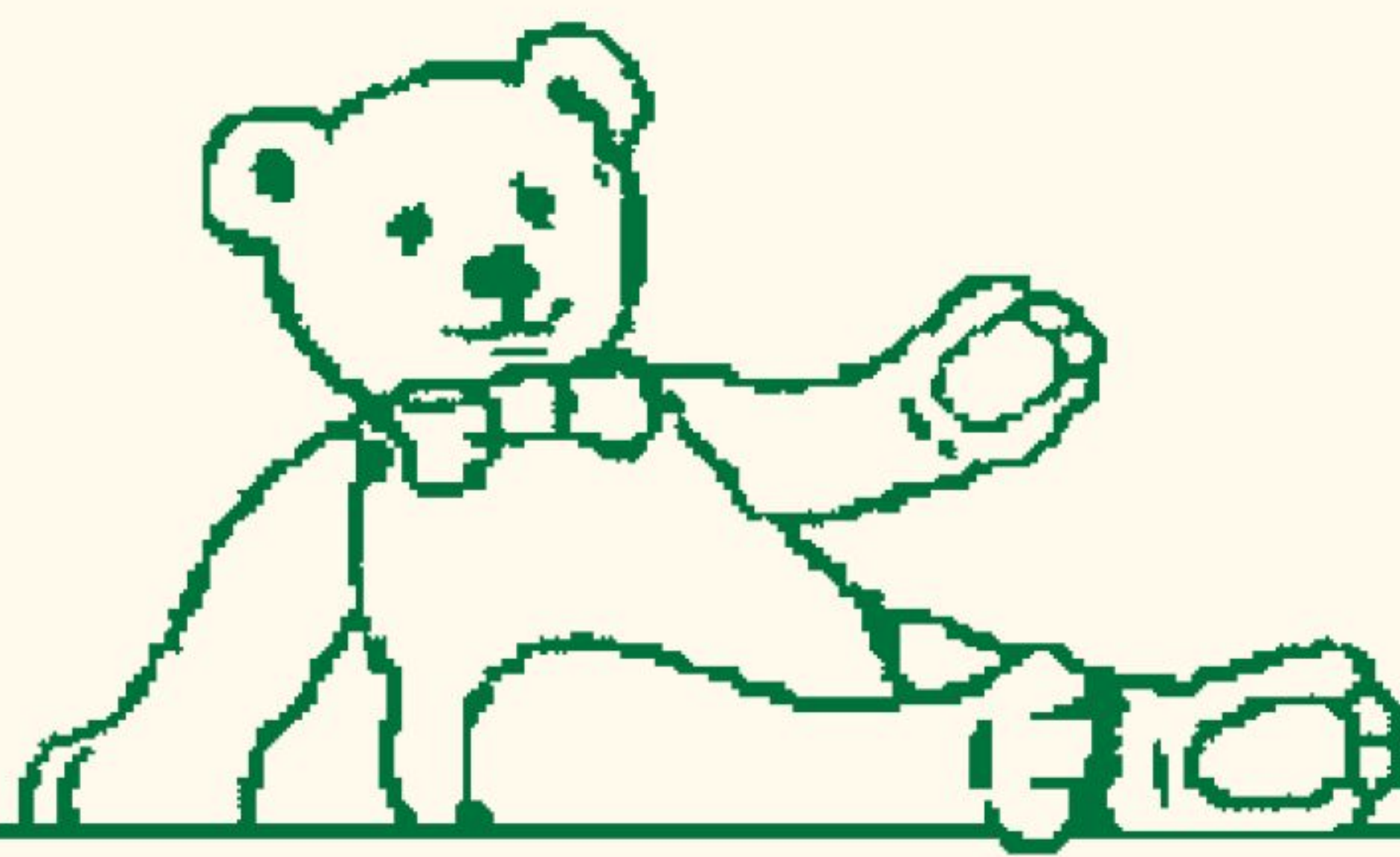
Workshops are carried out in the lovely big workroom, and teachers this year include Linda Benson, Silvia Durrer and Jennifer Laing. Please contact Valma for more workshop details.

At Teddys Bits you can buy online, or, if you are nearby, please drop in to see the wonderful range of “all things teddy related”, and have a chat to fellow teddy enthusiasts.



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Advanced Open Mouth

By Linda Benson of Benson Bears



For this workshop I have used the same pattern as for the basic open mouth. Again it's another easy way to add an open mouth to an existing pattern. This one involves adding a gusset to create the lower jaw. You'll need to use paper and a little trial and error to determine the shape you want, but generally no adjustment to the head pattern is required. It's simply a case of adding in the new piece (Photo 1).

Mark out your pattern onto fur fabric and run some water based leather adhesive around the edges before you cut them out. When you have cut out the head pieces, trim



the fur from the rounded part of the lower jaw gusset, back to where it narrows, and trim the nose section on the head gusset. Leave the side heads untrimmed.

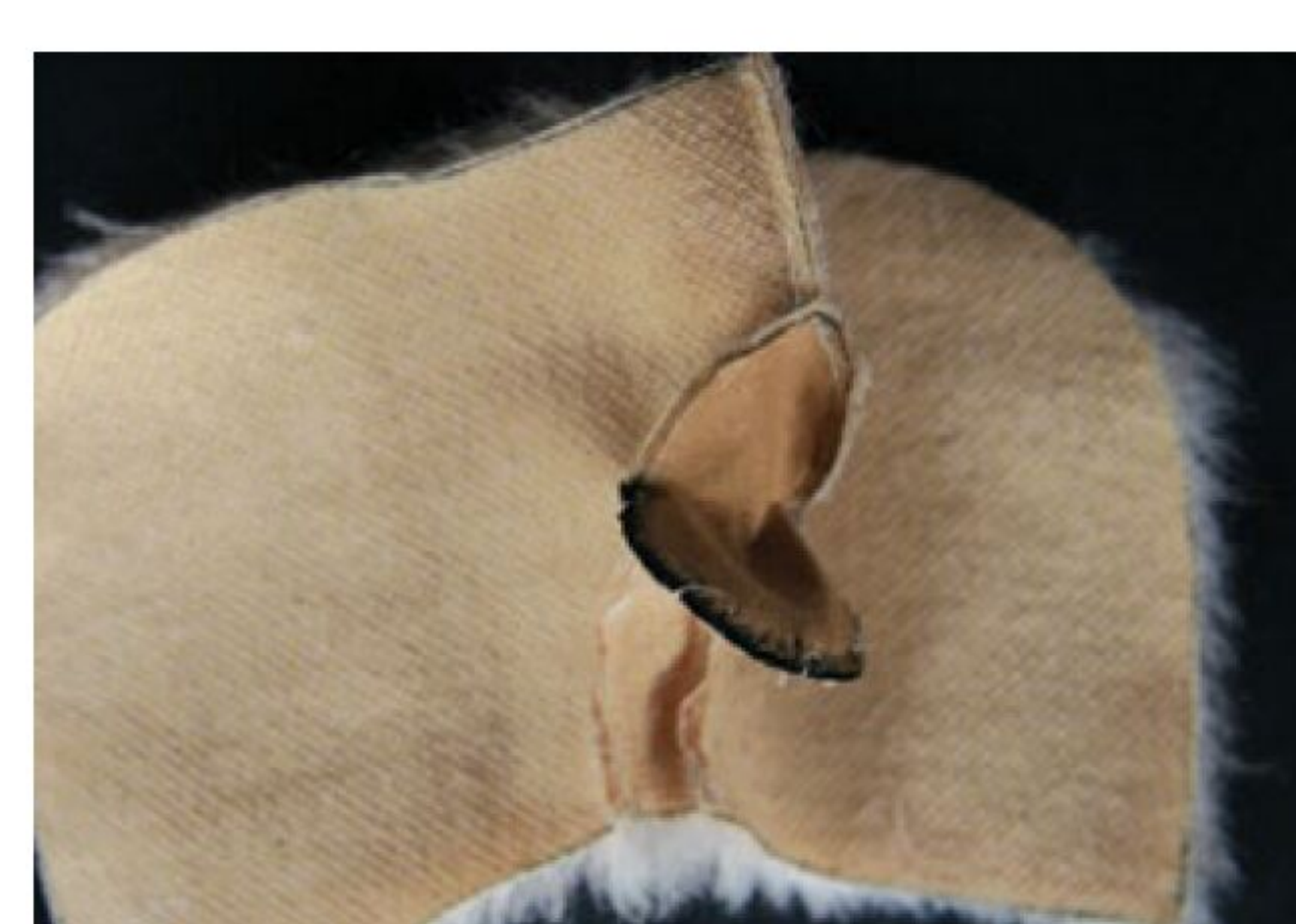
Sew in the lower jaw from the neck edge to the start of the trimming on each side; the part that protrudes will form part of the mouth. Take a look at it and determine whether it needs trimming a little to avoid giving the bear an undershot jaw.

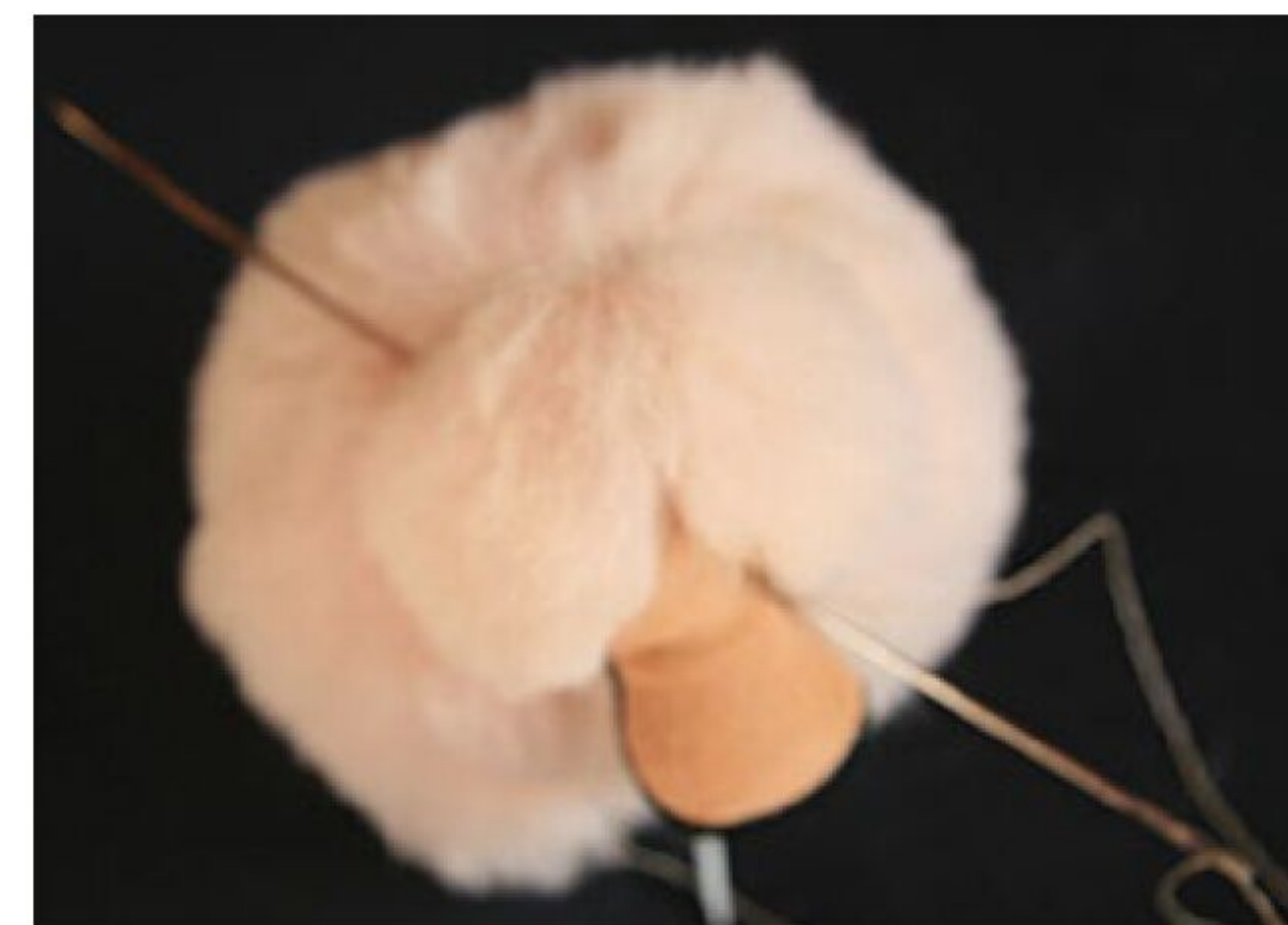
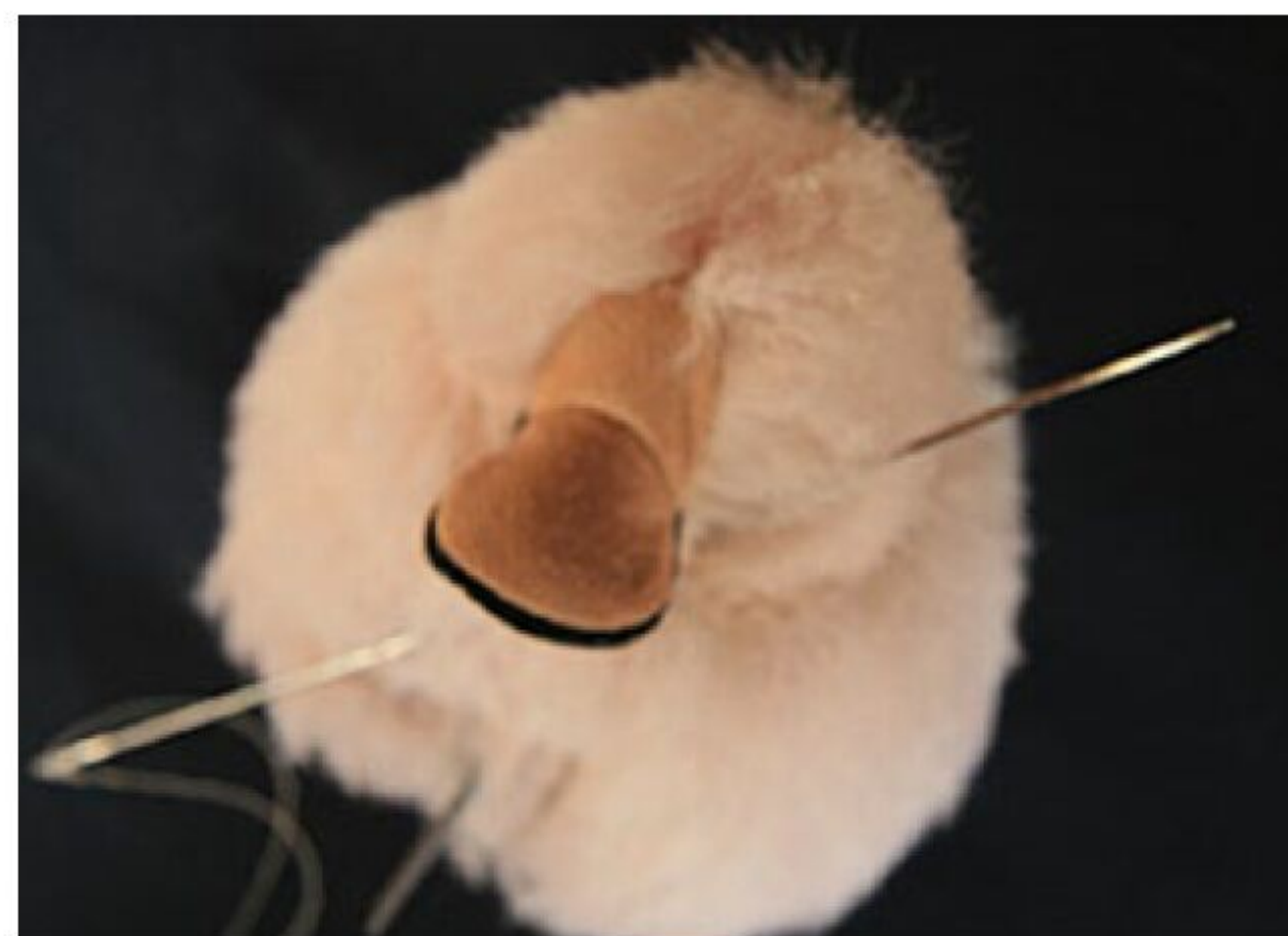
Sew the seam from the nose tip to the point where the side head starts to curve under. Now use a piece of paper folded in two to work out how to shape the inner mouth, slot it into the mouth and mark around the edges,



roughly. Now take it out, making any adjustments for symmetry when you cut it out. Try it for fit, when you are happy cut it out of ultrasuede. At this stage you can add in a lower lip by tacking a folded piece of leather around the bottom edge of the ultrasuede.

Sew the mouth in place, using as small a seam as possible, then centre and sew in the head gusset. Turn through, ensuring that the mouth and nose are pushed well out. Use a stuffing that packs easily (wool is good) and start working some into the nose and chin, then bulk out the back of the head. You may find you have problems with the stuffing





popping out of the chin and nose as you work. I use the pointed end of a chainsaw file (my preferred stuffing tool) to work channels through the back of the stuffing and then work little bits of stuffing through these into the nose and chin. The stuffing in the rest of the head will help to keep it in place. Proceed until you're satisfied with the shape of the head, bearing in mind that the mouth will look a bit odd at this stage. Don't stuff the head too hard as it needs to be firm but malleable, so that it can be needle-sculpted without putting too much stress on the fabric. Gather up the neck of the bear around the head joint.

Now it's time to sculpt the mouth to produce a friendly smile in your bear. Load a doll needle with a long piece of strong waxed thread. Bring the needle up from under the chin near the joint to one corner of the mouth (fur side of the seam). Take a small stitch over the seam and push the needle diagonally through the nose to the eye position on the other side of the head. Make a stitch there and take the needle back to the corner of the mouth and then back up to the eye. Now pull the thread firmly to indent the eye and pull that side of the mouth up. Take the needle through the nose to the other eye position and sculpt that side (you'll need to make one extra pass with the

needle so that the thread is at the eye when you pull it up). Now pull both ends of the thread, while looking at the bear's face to make sure everything is pulling up evenly. Sculpt the palate by pushing the needle in at the eye and out in the middle of the palate. Take a long stitch into the crease at the back of the mouth and out through the top of the head and pull up. Re-enter in exactly the same spot, taking the thread back down to the start to tie off firmly. Sink the knot into the head and cut the threads off.

Now finish the head as usual. I have used my trademark leather nose and some subtle colour with pen and pencil to create more character. 🐻



*Linda Benson of Benson Bears
can be contacted at:
Phone: 03 6396 6150 Email:
bensonbears@microtech.com.au*

Basic Bear Glossary

What stuffing will give the best weight and feel to a bear?

What goes inside the fur of the best bears?

FIBRE STUFFING

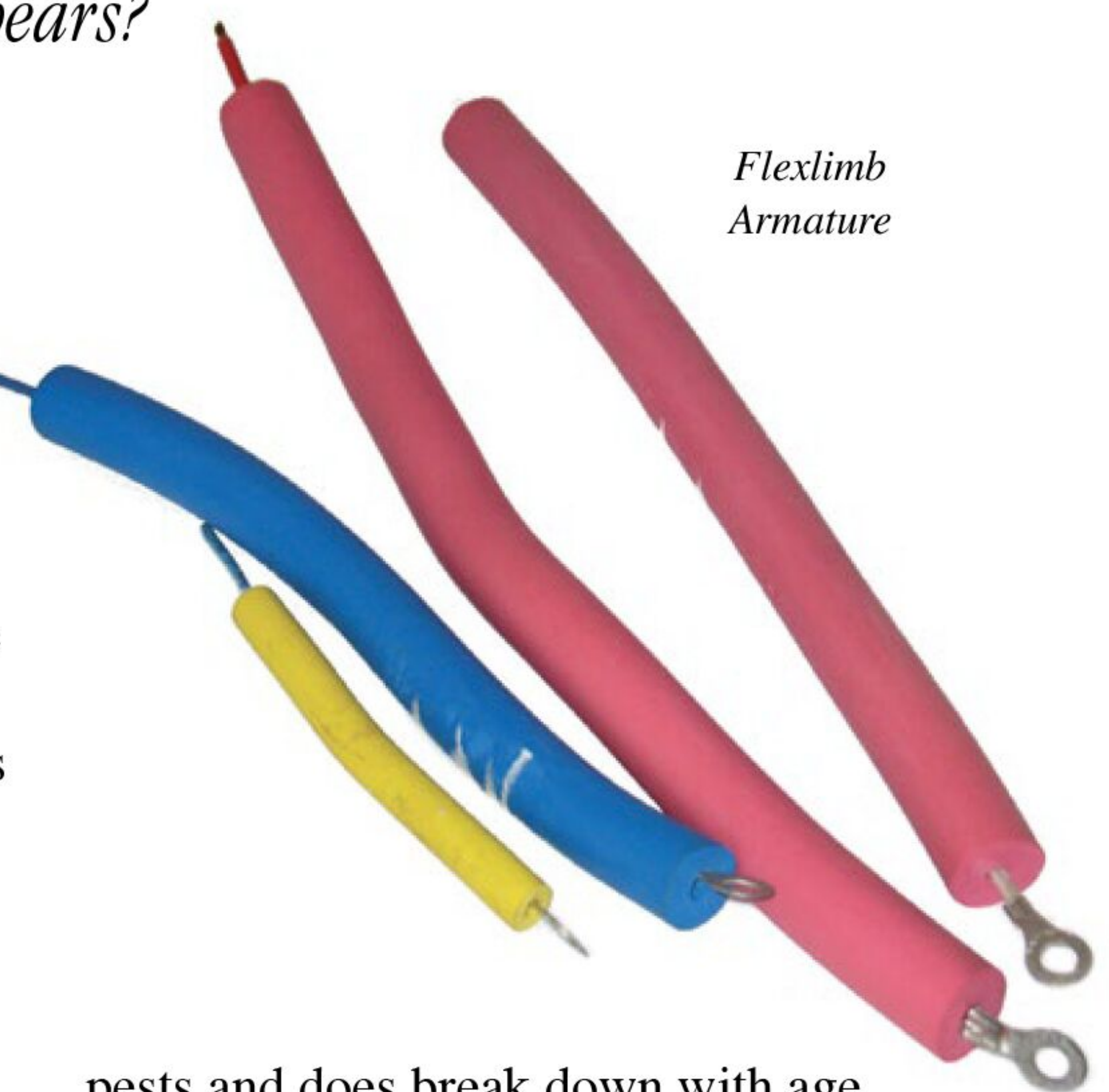
Polyfill/Fibre fill – This is the most common and modern of the fillings. It can be packed quite firmly or left soft and squishy. The quality of the stuffing can vary from coarse and scratchy to soft and bouncy. I test by scrunching a handful into a ball and releasing. I prefer it not to “grow” too much on release, less bouncy is more manageable. I also like a softer feel to the coarse scratchy as it tends not to “lump” while stuffing.

Ginned Cotton – I try to use this in the body only. It is very firm and heavy and supports heavy music boxes and growlers without allowing them to move and “fall” within the body. If used in the head you will find it almost impossible to insert a needle through to set the eyes. Get a large mattress needle, dust it with talcum powder and use a twisting screwing motion to force it through. I have a small hole in

the handle of my stuffing tool which I have used to push the needle through. Sewing the nose can be a nightmare. If you like a heavier bear but a soft tummy, a mix of this and polyfill may be your answer.

Wool – A beautiful firm stuffing that stays where it is put; it’s fantastic in the muzzle. I prefer wool for stuffing the tops of the arms and legs over the joints and in the body around the neck joint and use polyfill elsewhere, if ginned cotton cannot be obtained wool would be the best substitute.

Excelsior/Wood wool – The original stuffing. Due to the mess and health hazards, it is generally only used in restoring old bears or those who are looking for authenticity in antiquing their bears. Use a face mask while working with it. To use, take a small amount and roll it in your hands like a cigar before pushing it into your bear. This stuffing has been known to attract



*Flexlimb
Armature*

pests and does break down with age.

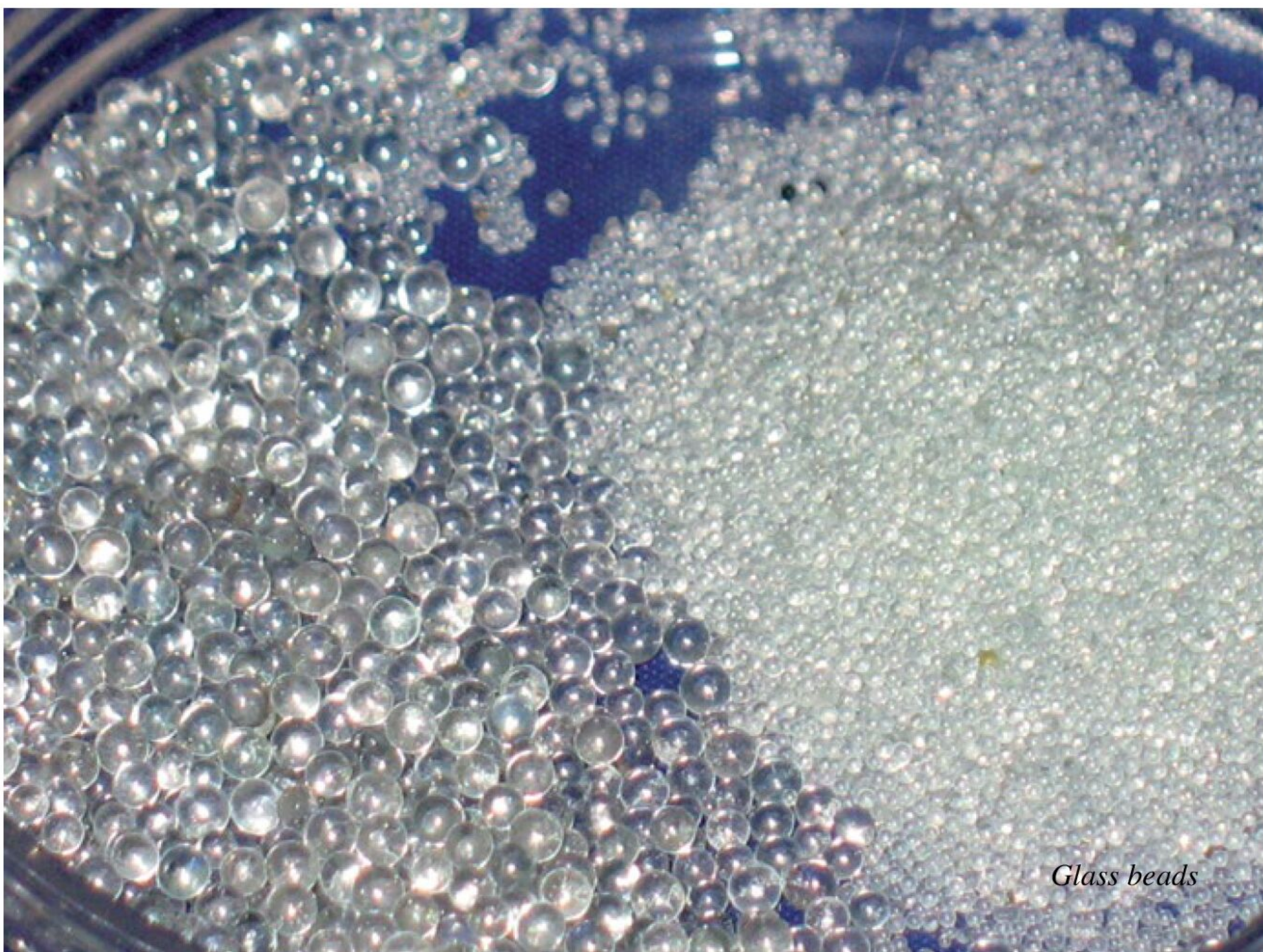
Coconut Fibre – As with excelsior but much finer, used very little and usually where excelsior could not be obtained.

NON-FIBRE FILLINGS

Plastic Pellets – I prefer the small ball pellets to the cylindrical pellets as they feel smoother in the bear. They add weight but being essentially of a light material if you want a lot of weight the bear must be larger before they are really effective. In a large bear they can be added in the feet and up the leg to assist in making the bear a “stand alone” bear. Ensure they don’t round out the bottom of the feet. They make the tummy feel soft and squishy and can give a lovely tactile feel to the bear.

Stainless Steel Shot – The modern replacement for lead shot which has become unpopular due to health hazards. They give a real weight to the bear which can make you feel as though you have picked up a baby animal. Due to the smallness of the shot most people prefer to place it in a small bag inside the bear. Shot can also place extra stress on seams due to its weight so having it enclosed in a bag can be a sensible precaution.

Glass Beads – Like the previous two they add weight to the bear and give



Glass beads



Plastic pellets

a huggy and squishy feel. It can be obtained in various sizes and can be excellent for really small bears. Again; like steel it can be dangerous if a seam breaks under the stress and it is best if sewn into an internal bag.

OTHER INNER WORKINGS

Music Boxes – Can be bought with an extender to make the key sit out further. This can be good for a bigger bear and will ensure that the fur around the key does not get worn with fingers rubbing on it while turning the key. Make sure the stuffing is firm; reconcile the fact that you cannot have a soft bear with a music box. (See ginned cotton or wool)

Music Box with Waggle Head – A major problem is the stuffing getting caught around the mechanism and stopping the head movement. Again, gin cotton would be best and success hinges on correct stuffing of head and body.

Growler – Decide at the beginning whether your bear will have to go head over heels to growl or roll from his back to his front. If the child will be upset to see his friend turned on his head or if the bear is large and the child small, tummy to back may be more practical. Double wrap the growler in a stocking to stop small fibres entering the growler and stopping it from working. (See ginned cotton or wool)

Squeakers and Touch/Push Music

Makers – Are best placed in a paw or foot and stuffed lightly around.

Nod and No Mechanism – Unless you have a dedicated pattern you will need to adjust the neck on the head. Like the waggle head the success of these mechanisms hinge on the stuffing holding them in place without getting caught up in them. Again I recommend ginned cotton or wool for this.

Loc-line Armature – they look like beads nested together and help the limb move and hold a pose. It can be used with a disk joint or as a stand alone skeleton. Best in medium to big bears and can add an unintended to squeak to the bear.

Flexlimb Armature – A pliable metal core encased in a thick rubber tube and attached to the joint. Can be used to pose the arm and leg however it is wanted.



Music Box and Waggle Head

Dear Sandra

I love making bears but some of the fur does confuse me. The fur pile tends to run at a 45% angle across the backing and I'm never sure how to lay out the pattern. Do I follow the fur or the weave on the backing of the fabric?

Regards
Victoria

Hi Victoria

This has been discussed many times and to be honest I have heard both answers. However I agree with and follow many of the top artists who insist that that you follow the warp and weft of the backing not the fur. While you take the fur into consideration as much as possible your ultimate decision must be made with the weave. This is because, although the weave does not stretch much it does have some give in it and it is not an even give. Therefore if you have part of the head running one way and the other side of the head set on the opposite weave you will find, on stuffing, that the head is uneven and possibly the front centre seam will twist. This may also happen to other seams as well, giving the bear a twisted arm or leg.

So please follow the weft and warp of the backing fabric as neatly and evenly as you would any fabric and consider the fur second. If the fur is not lying as you would like on making up the bear use some hair setting mousse to adjust it.

Bearhugs
Sandra

If you have a question about bear making please send your question to bc@woodlandspublishing.com.au – we'd love to hear from you!

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